TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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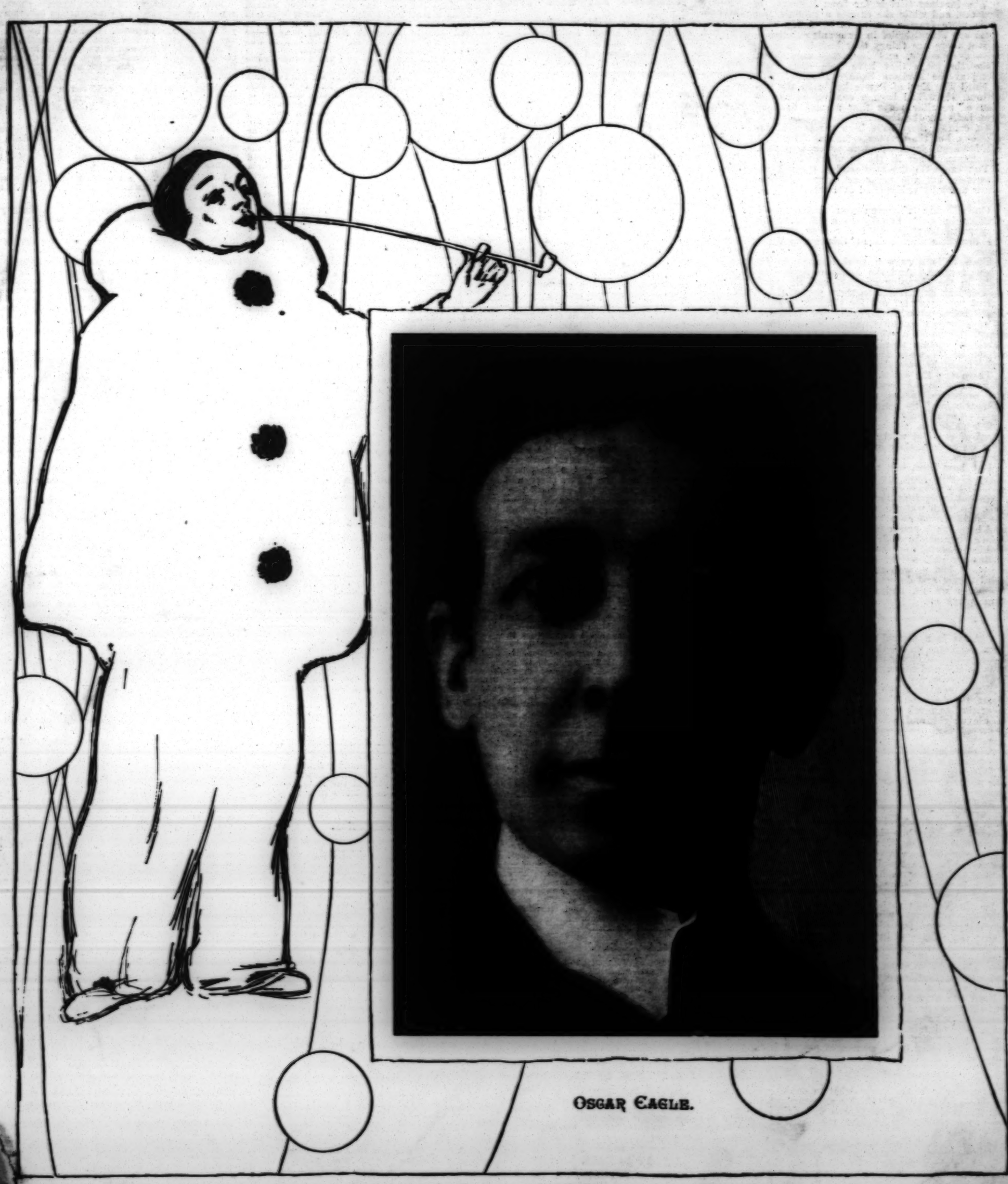

OSCAR EAGLE.

THE MATINEE GIRL

The Matinee Girl is far from believing in hoodoos, and while she carries a rabbit's foot it is more from a desire to be faddy than from any actual belief in its occult excellence.

But there are things that happen in a sequence somehow, and it makes one think. Take the plays that have been done right along at the Madison Square Theatre!

Until The Earl of Pawtucket broke the traditions, there had been a continuous succession of peculiar plays that seemed to have been built for the house.

Of course, there have been the several exceptions, but the average remains. The typical Madison Square play is never very bad, you know. That is the peculiarity!

You can sit quite comfortably through an afternoon, but you never get very enthusiastic or mentally exhilarated over what goes on there.

On a rainy afternoon you find yourself drifting in quite happily to a $2 seat, for they keep the prices up better than they do the dramatic standards at this queer little house.

Then it is always a good idea to go in when it rains. And the Madison Square is right in the shopping district, and the roof doesn't leak as yet, and so there you are!

But you never set out for there with your heart bounding with joy over the prospect of an afternoon's entertainment. On the contrary, this house of all others seems to have developed certain peculiarities of its own; it is set in its ways and no play or player quite triumphs over the mood of the theatre.

There are the waits, for instance, always long, sometimes interminable, during which the orchestra insists on playing irritating reiterations of the same strain—not always sweet—but a strain.

The Madison Square orchestra is composed of cheerful workers, who owing to the long waits earn their salaries, and you can't stop them.

But how is it, can any one tell, that the plays at this house are always about an hour shorter than those done anywhere else? They "get out early" at the matinees there, and this, too, with waits during which the men in the audience go over to the Hoffman House and have lunch and a few steps further down take a turn at the roulette wheel and come in looking cheerful and ready to face anything.

But we girls as yet have not learned that we could just as well run around to Twenty-third Street and do some shopping in the interim, so we sit, and sit, and sit—and the band plays on.

Cynthia is a typical Madison Square success. It keeps up all the traditions. Despite the company of clever people who interpret it, it is as odd and incomprehensible as the celebrated boy-faced dog.

When you go home there is a tiredness about the back of the neck and a wonderment that so much excellent work on the part of playwright and actors can, after all, be cluttered into the great heap of wasted effort.

A play must either amuse immensely or else convince—it must be sincere; otherwise it becomes an exhibition of clever mumming, like a Punch and Judy show, done with real people in the leading roles.

And Cynthia fails to convince—it strikes an artificial note and strikes it stridently from start to finish. Its epigram is palpably dragged in palpably—its humor forced and unnatural—its people, all but the husband, are queer, and he verges on the queer in the last act when he simulates extreme poverty with a tacky panama hat, in which he looks like a bookmaker's assistant rather than a gentleman who has fallen into empty pockets.

Yet the idea of Cynthia isn't a bad one, but every one in the cast with the exception of the adorable Figman is badly, wretchedly placed.

One can still revel in the raptures of Miss De Wolfe's performance in The Way of the World, while Mr. Harrison Hunter in the same play was so clean cut, dignified, artistic and natural that it seemed for a moment as though a real actor had come to town.

Both are at sea in Cynthia, the star pathetically so as that most un-American of American wives—a Dora Copperfield with a calm, highly intellectual face, a modish voice and a personality that suggests not only a woman of fashion but a woman of perfect intelligence.

Of course it is always possible to exult in the admirable way in which this actress wears her admirable gowns; her grace and daintiness that continually suggest the drawing-room rather than the stage.

But she is Lady Modish, first and last, and in the portrayal of emotion that is not repressed, in the expression of arch gayety, she becomes strained and incapable, and when she scampers she is lost forever and skips through the gates of comedy into the field of burlesque.

One thing for which we must bless Cynthia is that she gave us Cherry. Cherry is a sure enough matinee idol, who positively bursts upon us in this play.

No doubt Cherry has existed somewhere before this. He has been incubating on some foreign shore, maybe, or ripening under the fierce suns of one-night stands, but we have not heard of him till now.

And only a few little weeks ago we were wearing the willow over the dying out of the tribe of matinee idols, when, lo! Lorraine and Cherry burst simultaneously in view, proudly bearing the laurel wreaths cast off by the erstwhile Knights of the Afternoon.

There is a mysterious something in this matinee idolship! There is a divinity that shapes them, and the supply apparently will never give out.

"While there are Matinee Girls," said a sage to me the other day, "there will be idols! And while there is a stage there will be Matinee Girls!"

"Rather," said I, cleverly, "while there are Matinee Girls there will be a stage!"

What does it matter where an idol comes from so long as there is always one to move up into the vacant place?

Only the severely analytical would ask, "Where has it been growing up?" "How has it so smoothly assumed the centre of the stage?"

Enough! Sooner or later the Matinee Idol comes into his own! And then he knows what it is to hear the murmurous purr that greets his entrance and the half-stilled sigh that follows him into the wings.

Mr. Max Figman's money-lender is one of those delicious bits of realism that make an ordinary performance well worth sitting through.

How easily this role could have been commonized, shorn of its humor and made simply coarse in gesture and accent.

But the actor has managed to put the human side of this broker in evidence, and he suggests the London harpy of this type to the dot.

This is no ordinary loan shark, but a man of affairs and dealings with the seats of the mighty and their jewel caskets. London abounds in these characters, and they are always aspiring to social recognition to such an extent that it becomes a craze with them.

And many of them use the misfortunes of their scapegrace clients to force their way into clubs and drawing-rooms in which they could not otherwise set foot.

This character, like the furniture breaking lover of Iris, is particularly Londonese, and not readily recognized by us as possible, but Mr. Figman tells the story in his performance exquisitely finished, nice to a needle point and in perfect taste.

Belasco alone seems to have mastered the delicate task of adjusting the role to the actor or rather he carries out that principle instead of calling on the actor to fit the part.

Witness the Carter duo of plays, the Warfield surprise and the Blanche Bates triumphs. He is a student of temperament, and a close one.

He uses a recipe book for his making of plays.

"First, catch your actor" is his rule, "then add the other ingredients."

But you must catch him, and send him forth properly equipped—not bearing a shield and lance if he can only carry a rose or a lute.

Frequently the actor is the last one who knows his own line or limitations. But while time and money and effort and hard work are put into these badly thought-out adjustments between the author and the actor, there will be chaos and chords struck out of tune that will make night hideous in Madison Square—the home of the Misfit and Misdirected Talents: the altar upon which burnt offerings are made season after season, to the gods of Wasted Endeavor—the House of the Hoodoo where, when it rains without and the air is chill and murky, one always finds a merry company.

THE MATINEE GIRL.

THE SANATORIUM FOR ACTORS.

Robert E. Bell, the originator of and prime mover in the project to establish the Sanatorium for Actors, reports that managers and actors in all parts of the country are rapidly becoming interested in the plan to give a series of benefits during the week of April 19-25, which is to be known as "Sanatorium Week." Almost every noted star in the country, almost every company and theatre manager of prominence, and hundreds of players have already volunteered to aid in putting forward the enterprise, and it is expected that "Sanatorium Week" will be one of the most notable weeks in the history of the American stage. As soon as the proceeds of the several hundred benefits are gathered into a fund the site for the home will be chosen and the work of building will be started as soon as possible. As has already been announced, the home will be in either Colorado, New Mexico or Arizona.

COLUMBIA STUDENTS PLAY.

The Columbia Students during all last week presented at the Carnegie Lyceum an original musical comedy, The Mischief Makers, the work of Arthur G. Hays, Clarence J. Penney, and Edgar A. Woltz, recent graduates of the college. The principals in the cast were Lewis G. Spence, W. Herbert Adams, William J. Mitchell, Harry N. Stanley, A. R. Camp, Mason C. Hasell, G. F. Bambach, C. C. Merritt, R. K. Wupperman, H. J. Bartholomae, and A. G. Stephenson. The piece will be presented also at Lakewood, Brooklyn, Orange, Montclair, and Newburgh.

OSCAR EAGLE.

On the first page of THE MIRROR appears a portrait of Oscar Eagle, who has been associated with many of the best companies in the profession as leading man, but who has devoted the past few seasons to the production of plays in which he has achieved pronounced success. Mr. Eagle has rehearsed a number of companies for Liebler and Company, and is now in charge of their production of A Gentleman of France, but will leave it in two weeks to become the stage-manager of the all-star cast of Romeo and Juliet.

A NEW COMIC OPERA.

George W. Lederer has secured a new comic opera, as yet unnamed, with which he will probably open the season next October. The libretto is said to be on entirely novel and original lines and is by John Grosvenor Wilson, the author of Nordeck. The music is by Max Hirschfeld.

A PLAY BANNED.

The town officials of Brookville, Pa., forbade on the evening of March 22 a performance of A Desperate Chance, a play dealing with the Biddle tragedy. The manager of the company, it is said, will institute a suit for damages.

THE STANHOPE-WHEATCROFT MATINEE.

The students of the Stanhope-Wheatcroft Dramatic School appeared in their second public matinee of the season at the Madison Square Theatre last Tuesday afternoon and presented, before a large audience, a programme of unusual diversity and interest. The work laid out for the young players ranged from the stilted grandiloquence of The Lady of Lyons to the homely sentiment of a modern New England play, and although the performance brought forward no one player of especial brilliancy, each and every one of the students gave evidence of talent and of careful training.

The second act of Frou Frou—at which many a professional company would and should balk—opened the entertainment. The demands of the play were, of a truth, rather more than the students could meet. Margaret Ramsell, in the title-role, acted with genuine feeling and nervous energy, but she, as well as her associates, lacked, necessarily, the poise, distinction and well polished method that every one of the roles requires.

In the scene from The Lady of Lyons, which followed, Annie Bock revealed true dramatic temperament and no little skill in her portrayal of Pauline. She rose to quite a fine emotional height at the point where Pauline learns the humble position in life of her husband. Michael Regan was a rather clumsy Claude. Anna J. Glover, as the Widow Melnotte, played with feeling and care.

The scene from A Scrap of Paper, that came next on the bill, brought forward several of the students pleasantly in roles for which they were very well suited. Michael Regan was a far better Prosper than a Claude, and he quite redeemed himself by his smooth, well ordered performance. Marguerite Liddell was an attractive, graceful and distinguished Susanne. Charles Kinney played Louise very intelligently, and the other roles were in capable hands.

Old Acre Folk, the one new play of the afternoon, written by Dana J. Stevens, proved to be rather an entertaining example of the conventional New England drama. The familiar characters and the familiar situations were there, and they were posed by the dramatist in the old old familiar fashion. The story was well worked out from a technical standpoint, but it was told in too abrupt a fashion. There was a lack of the careful, minute character drawing that alone makes such plays successful. Old Acre Folk was rather a skeleton than a living drama.

The entire action of the play takes place in the sitting-room of Deacon Evans' farmhouse, there being a lapse of six months between the two acts in which the play is divided. The deacon's son, Jaffray, is in love with 'Lisbeth Ann, daughter of Squire Aaron Playfair. The squire objects. Presently a thief and jail-bird, Job Hardy, who was once a suitor for the hand of 'Lisbeth Ann, appears, and having a grudge against Jaffray he places in the honest farmer lad's pocket a large sum of money which he has filched from the squire's desk. Jaffray is arrested, but is released on bail; and, suspecting the manner in which the evidence came to be against him, he leaves home in search of Hardy. In the second act 'Lisbeth Ann is turned out of house and home by her cruel parent and seeks refuge at the deacon's. Job Hardy has a touch of conscience and gives himself up just as Jaffray returns from his fruitless search. At the last Jaffray and 'Lisbeth Ann are married by a parson who happens in, and the squire, finding himself beaten, bows gracefully to the inevitable and forgives his daughter.

The students, without exception, did remarkably good work in presenting this homely little play. The dialects were not always in working order, but the players were at all times thoroughly in the spirit of the situations and environment. Van Haight was a manly, wholesome hero as Jaffray; Joseph Lutcher played the role of the Deacon on admirable, though conventional, lines; Robert Graves was properly brusque as the Squire; Clyde Franklin made Job Hardy very human and interesting, and Thomas F. Carroll was an amusing country bumpkin as Ebenezer Ham.

Elsa Buerger, in the role of 'Lisbeth Ann, disclosed unusual talent and a pretty appreciation of simple sentiment. Her impersonation was charming. Anna J. Glover as the deacon's wife acted in natural, genial fashion; Annie Bock did a capital bit of character work as Priscilla Prim, and Adelaide Smith was an attractive Mary Jane, adding a bright note to her impersonation by a whistling specialty which she did very well indeed.

A word of praise must be given to Donald MacDonald, who on short notice replaced Robert MacDonald in the role of Brigard in Frou Frou, and gave a capital performance.

DARLING OF THE GODS FOR LONDON.

It is announced that Beerbohm Tree has secured the English rights for David Belasco and John Luther Long's Japanese play, The Darling of the Gods, in which Blanche Bates is at present appearing at the Belasco Theatre, and that Mr. Tree intends to produce the play next season at His Majesty's Theatre, London. Mr. Tree, it is stated, will take the role of Zakkuri and Mr. Belasco himself may go to London to stage the production.

OPERA HOUSE BURNED.

The Grand Opera House at Marlin, Texas, was destroyed by fire shortly after midnight on March 21. The origin of the fire is unknown. Fortunately no company was playing the theatre at the time. J. G. Oltorf, the manager of the house, states that he will rebuild the theatre on a larger scale.

TORONTO OPERA HOUSE BURNED.

The Toronto Opera House was on Wednesday totally destroyed by fire, entailing a loss of $60,000. Sullivan, Harris and Woods, whose King of Detectives was playing at the house, suffer a loss of from $10,000 to $12,000 in scenery and costumes.

ENGAGEMENTS.

The following have been engaged through the Packard Exchange: Violet Rand, Wallace Dalton, for the Grand Opera House, Pittsburg; James Wilson, Joseph Totten, Norman Cooniers, Roland Osbourne, Edwin Clayton, Dorothy Rossmore, for Little Lord Fauntleroy; Harold Salman, Eva Randolph, for Tim Murphy; Clarience Ballaine, for the Hoosier Daisy; Eugenie Bowen, for Jere McAuliffe company; Lillian Kemble, James E. Wilson, Joseph Dailey, for Bob Monaco stock; Joseph V. Smiley, Maggie Hatch, for The Royal Slave; Henry Webster, for Lincoln J. Carter's Eleventh Hour; Lillian M. Lyons, for A Montana Outlaw; Ann Leo Willard, Miss Phillips, for Owen Davis stock, Rochester.

June Dare assumed at short notice the juvenile lead in The Night Before Christmas, and scored a hit.

Lawrence O'Brien, as the heavy and Edward Knox, as stage manager, with William Lawrence's Utah next season.

Robert Loraine, by B. W. Wilson, as leading man of Brooks-Wilson company, which will open at Alton, Ill., on Aug. 4.

Jeanette Lincoln, to give her singing specialties between the acts at the Garrick Theatre, Chicago.

George S. Edgar, as advance agent for the Godding Comedy company.

Victor Morley, for a comedy part with Grace George in Pretty Peggy.

John W. and Mary Bankson, with Lorain Buchanan, opening in August.

A. F. Barrie and Gus Lawson, for Zig Zag Alley.

By George Brennan, for Mrs. Le Moyne's company in Among Those Present, Frederick Truesdale and Edna Burt.

Eleanor Tiernay, by the Shuberts, for their new musical piece.

L. G. Mercer, as manager for A Little Outcast.

Chester A. Hawkes, for the Scott Joplin Colored Opera company, season 1903-4, under the management of F. W. Meiser.

Ada Carlisle, for the Nancy Brown company.

Fred Montague, to play leads for the rest of the season in E. J. Carpenter's For Her Sake company (Western).

REFLECTIONS

Photo by Baker Art Gallery, Columbus Ohio.

Benson Lamar, whose picture appears above, is a young actor who by a conscientious devotion to his chosen profession has during the past three years made rapid strides. Last season he made a successful tour to the coast in the leading role of At Valley Forge, and this season he is playing the role of the "gambling man" in A Gambler's Daughter, which is this week at the Third Avenue Theatre.

Cuyler Hastings has achieved a notable success in Australia in his portrayal of Sherlock Holmes, with the support of one of J. C. Williamson's strong companies.

While When Johnny Comes Marching Home was playing in Syracuse, Miss Georgia Boge, a member of the company, who is also a native of that city, was with her mother entertained by friends.

Pauline Chase, at a recent art sale, purchased for $410 an oil painting entitled "Truth," by Lefebvre.

Work will soon be begun on Tim Murphy's new Summer residence on Long Island.

Frederick Warde has been requested to deliver at Harvard University during the late Spring a series of lectures on the classic drama.

Owing to the fact that present conditions in Australia are considered unfavorable, the proposed Summer trip of the Louis James-Frederick Warde company will not be made. Mr. James is at present highly elated over the success of his daughter, Millie James, in The Little Princess.

Percy MacKaye's play, The Canterbury Pilgrims, will be published in book form by the Macmillan Company.

C. W. Rex, general manager of the Leath circuit, will again manage the Summer theatres at Buchroe Beach, and Danville, Va. The houses, which will be greatly improved, will be devoted to stock drama and opera.

E. J. Carpenter, manager of For Her Sake, A Little Outcast and several other similar productions, has purchased a promising trotting colt, which he has named "A Little Outcast."

Thomas Keogh will produce The Child Wife, a new play, at his New Star Theatre, New York, on April 20.

Wagenhals and Kemper during the season of 1905 state their intention of holding a Shakespearean carnival in which every prominent actor of the English speaking stage will be invited to participate

It is announced that while Grace George is playing Pretty Peggy at the Herald Square Theatre she will present special matinee performances of Frou Frou and of George Bernard Shaw's comedy, You Never Can Tell. In both of these pieces she will be supported by her leading man, Robert Lorraine.

William A. Brady has bought for his wife, Grace George, an Asbury Park cottage named "The Nookery," which Mr. and Mrs. Brady will this Summer occupy.

While playing in McKeesport, Pa., Hattie Richardson, leading singer with the Wilbur Opera company, had a tray containing jewelry valued at $600 stolen from her room. Three colored employes of the hotel were arrested and informed the police where a number of the jewels had been pawned, and these were recovered.

Chauncey Olcott has been informed that his new Summer home at Saratoga will not be completed before the middle of June, and he has therefore decided to continue his tour up to June 6.

The Ringling Brothers have commissioned Edmund Gerson to organize a spectacular ballet of several hundred dancers to appear with their circus this Summer.

The judges of the play competition of *The Theatre* are F. Marion Crawford and William Seymour. In the April number of *The Theatre* an anonymous author writes caustically regarding uncritical critics; Count Robert de Montesquiou contributes a poem entitled "The Actor's Prayer," and Amelia Bingham furnishes the month's illustrated interview. The story of the stage version of Tolstoi's "Resurrection" is told in a series of pictures, and Augusta da Bubna writes of the negro's place in dramatic art. Dr. Judd describes humorously the old wagon days of the drama. The pictures include a portrait of Blanche Walsh as Katusha, in colors, and full-page plates of Margaret Anglin as Camille, Julia Marlowe in The Cavalier, Amelia Bingham at home, Henry Miller in The Taming of Helen, and scenes from Pretty Peggy, The Prince of Pilsen, Nancy Brown, The Bishop's Move, In Dahomey, and portraits of Jennie Eustace, Aubrey Boucicault, Mary Shaw, Fay Templeton and others.

Julia Marlowe has consented that William Proctor, of Cincinnati, who recently purchased Clover Nook with the intention of converting it into a home for the blind, shall call the institution the Julia Marlowe Home for the Blind.

Hobart Bosworth will this Spring succeed White Whittlesey as leading man with Henrietta Crosman.

The title of Sullivan, Harris and Woods' new melodrama by Theodore Kremer has been changed from Just Landed to Rachael Goldstein.

Clarence L. Weis has started a school for acting at the American Theatre. Lawrence Marston is stage director.

The American School of Opera will bring forward its pupils for the first time this season in a public performance at the Herald Square Theatre on Thursday afternoon. The programme will consist of one act of Carmen, one act of The Bohemian Girl, and one act of The Mikado. The performance will be under the direction of Reginald de Koven and William G. Stewart. The company, with an orchestra of thirty pieces, will later appear in Stamford, New Haven and Middletown.

IN OTHER CITIES.

SAN FRANCISCO.

The Cipher Code, a play having to do with Washington life, by Charles Klein, was the offering by the Alcazar Stock co. for its three hundred and forty-second week ending March 22. This was the first time the play has been given here. While it drew good houses, it was noticeable there was nothing in its make-up of weighty interest anywhere near Secret Service, with which it was compared. Charles Francis Bryant saw, however, to its direction, and it was given an admirable scenic send off. Of the co. especial mention is due Wilfrid Roger, a man just over his majority, who, perforce of circumstances, appeared, after a three days' study only, in the polite and brainy rascal-leager part of James Eckle, and distinguished himself with marked ability. George Osborne made a clever Secretary of State. Albert Morrison was very good as Admiral Enderby's son Robert. It should seem that Alice Treat Hunt was even disadvantageously in the role of Kate Enderby, as it was hardly suited to her. Juliet Crosby looked particularly "nice" as Gwendolen Mayhew.

Kocian, the violinist, came back to the Alhambra 15 for a farewell concert, assisted by Julio Goyer, pianiste, and Franz Spindler, accompanist, and drew a good house with a programme including, among other numbers, Vieuxtemps's "E" Major Concerto, and Bach's Chaconne. About four thousand five hundred people attended two concerts at the Alhambra afternoons of 17 and 20, the second of which was a testimonial tendered by Manager Will Greenbaum, of the Alhambra, and the management of the Tivoli Opera House, the programmes comprising, mainly, Beethoven's Fifth Symphony, Wagner's Magic Fire, Venusberg, and Ride of the Valkyries, Mascagni's Prelude, Dream, Intermezzo from Ratcliffe, and Cavalleria Rusticana, Verdi's Sicilian Vespers overture, Tschaikowsky's Pathetique Symphony, and 1812 overture with military effects as originally produced by the composer. As a matter of course, the concerts were added, unmistakable triumphs for Mascagni, and we are so much "taken" with him as he is with us, as it should seem that we are the only people that have given Mascagni the acknowledgment due him since he came to the United States. His concerts we will hold in fond and long remembrance, as they have indeed been most happy musical events.

It's a pity that when anything Shakespearean comes to town playgoers don't seem to awake to the poetic and scenic treat in store for them. Charles B. Hanford, accompanied by Marie Drofnah and a competent, conscientious co., appeared at the California 16-21, under the management of F. Lawrence Walker, in very commendable productions of The Taming of the Shrew and Much Ado About Nothing, the first named preceded by The Old Guard, and while the audiences were not large (wherein lies the pity), they were extremely cordial in expressing their appreciation of the comedies. Ben Hendricks, in Ole Olson 22 to full house. Rose Coghlan 29.

That temperance-lecturing, dipsomania-depicting melodrama, Ten Nights in a Bar Room, 16-22, attracted large houses to the Central, former part of the week, and well-filled houses latter. Admittedly Landers Stevens, as Jo Morgan, the degenerate dipsomaniac, did some of the best work he has done since he joined the Central forces. He played the character just as if he had been ten weeks instead of only ten night in a barroom, and he is truly entitled to a professorship back pat. His aerial snake sights were the real thing, and "held" the audiences. Margaret Marshall looked and acted Mrs. Carination with "hatchety" effect. The play was well staged. The Smugglers 30.

At the Columbia William Gillette in Sherlock Holmes appeared 16-21.

Merrily, merrily, and with increasing popularity continues the burlesquers Holty Tolty at Fischer's. The week ending 22 put the attraction over a month to the good, and still they push and shove one another to get within. A little lady in the cast that doesn't say much, and doesn't have much to do, is Charlotte Vidal. Nevertheless, as Nicotina, the first of the Millionaire's daughters, and as Batonne, the drum major, she, with her trim, plump figure and her smiling brightness, adds a deal to the attractiveness of the burlesque.

The Sixth Commandment (Thou Shalt Not Kill), a romantic melodrama dealing with the darksome deeds of the Czar of Russia, the conspiracies of Russian revolutionists, and the subtle workings of the Russian secret service, by Percy Seymour Sharpe, had it San Francisco debut 16 at the Grand, and did fine business 16-22. It was a good play all through. It introduced to us Emmett Corrigan as joint visiting star with Maude Odell. And albeit this introduction was not preceded with any bumas or burrahs in behalf of Mr. Corrigan, it is due to say his arrival has materially strengthened the Grand Stock co. He appeared as Targovica, Chief of the Russian police, and achieved a signal hit by his clever and convincing handling of the role. Maude Odell also came in for a share of the honors as Olga Varianoff, the Russian refugee, for she acquitted herself exceptionally well.

Around at the Fifth Street House the Theatre Republic Minstrel and Burlesque co. became indefinite lessees of the stage 15, and with a "rattling good" attraction, with an exception here and there, amused to large houses—something the Republic has been earnestly awaiting. The programme was divided into two parts, with two editions in the first part. The first part scene showed the dome of the new City Hall here. The interlocutor is Pearl Wilkerson. William Keller Mack, Harry Conlon, Jack Russel, and Will Louis Small are the bone-breakers. Charles J. Stine, Jim Ryder, Hugh McCurrie, and Carl Cameron are the tambos. Richard J. ("Dick") Jose, Harry Sylvester, and William N. Epperly, tenors. William McDonald, basso, and Sidney A. Harris and C. Ernest Edwards, baritones. In the first edition a medley of popular airs by the entire co. started things agoin'. Harris then sang "Tessie, You Are the Only, Only, Only;" Sylvester, "Tell Me Who You Love;" and "The Same Old Crowd," and "La Paloma," Conlon and Ryder. Second edition: "I'm a Jonah Man," Mack; "The Song the Anvil Sings" and "The Armorer's Song," McDonald (formerly with the Bostonians); "Buffalo Willie," and a recitation of "The Tramp's Prayer," Stine (who, by-the-by, is a second edition of poor Billy Rice), and "Way Down In Old Indiana," "A Little Boy In Blue," and "Good-by, Dolly Gray," Jose (who scored houseful of almost endless applause), and concluding with "Sousa and His Band," a musical take-off on the band leader, by Mack and the co. The second part was devoted to Chop-Suey, a burlesque on the hostilities of the highbinder tongs in Chinatown of San Francisco, the book by Wallace Irwin, and the music by Leo Bruck, with a cast of almost forty, including a girl chorus of over twenty. The burlesque was chop-sueyed with original songs and music, and "took" deservedly, although it was much too talky in spots, which served to make it irksome. New features will be added to the show every week. It is thought it will have a long run.

The manner in which Gilbert and Sullivan's nautical opera, H. M. S. Pinafore, was revived at the Tivoli 16-22, with Perris Hartman as Sir Joseph, Arthur Cunningham as Corcoran, Arthur Hahn as Ralph, Joseph Pegarty as Deadeye, Bertha Davis as Josephine, Frances Graham as Hebe, and Caro Roma as Buttercup, all of whom sang and fitted their parts to a "T," made large audiences forget the opera was twenty-five years old, and gave us renewals of old airs and characters with the most delightsome effect.

Mrs. "Pat" Campbell is en route Columbiaward. Among the plays to be seen will be Herman Sudermann's Magda.

Mark Hambourg, the Russian pianist, will be at Fischer's 31-1.

We're goin' to have another theatre in San Francisco—yes, we are! It will have a frontage of fifty feet in Market Street, and a backage of two hundred feet to City Hall Avenue, near the City Hall. This will make it adjacent to the Central. It will have a capacity of two thousand five hundred. It will have the latest popular attractions at popular prices. Articles of incorporation for the new theatre are, it is said, now under way. Sydney W. Smith, connected with W. R. Grace and Co., San Francisco, is at the head of the enterprise. Mr. Smith has secured an option on the site from Marye Estate, comprising William A. Marye, of Washington, D. C., and George T. Marye, Jr., San Francisco. It is understood Mr. Marye, Jr., has granted a lease of the site to Mr. Smith for six years at a monthly rental of $800.

Fred Belasco, of the Alcazar, is confined to his home grappling with the fangs of la grippe.

White Whittlesey, whose good work is pleasantly remembered by Alcazar frequenters, with Florence Roberts, at the Alcazar, last season, has been engaged for the coming Summer at the Alcazar by General Manager Price.

The Alcazar Stock co. became Alice Treat Hunt's 22. Miss Hunt, with her husband, will leave here week ending 28, to join the Auditorium Stock co., at Kansas City, and appear until June or July in a repertory of plays. Thence she and her husband will go to Minneapolis for a few weeks.

At the Central 6 Resurrection will be put on.

Manager Fred Belasco has been fortunate in securing as his leading lady at the Alcazar, Bertha Creighton, who has been for some months making so eminent a success at the Grand Opera House, Philadelphia. She is due at San Francisco 23-28. It is probable she will make her San Francisco debut 30 in The Dancing Girl, followed by An American Citizen 6. Miss Creighton's engagement at the Alcazar will be indefinite.

A cablegram received here 19 by William Gillette says that instead of Gillette appearing in Hamlet next season, he is to have the leading role in Anthony Hope's new play. Admirable Crichton, now running at the Duke of York's Theatre, London, and to be put on at the Knickerbocker, New York, in October next. Gillette plans to sail from New York for London 28.

ORRIN JAMES MITCHELL.

INDIANAPOLIS.

Before large and brilliant audiences, that completely filled the Park Theatre March 20, 21, Mrs. Fiske opened her brief Indianapolis engagement in Mary of Magdala, a drama that, viewed from any standpoint, is one of the most interesting and impressive that has ever been seen on a local stage. The play is so thoroughly imbued with the religious spirit that it cannot even be likened to any other theatrical attraction now before the public. Essentially the production is superb, the scenery for the second act being particularly massive and handsome. The mimic thunder storm in the last act of the play, with its crashes of thunder and flashes of lightning, is one of the most vividly realistic and awe-inspiring scenes ever shown in a theatre. Mrs. Fiske in the title-role is wonderfully artistic, as she always is in whatever character she appears. She has in this instance sacrificed personal glory to a great extent in order to attain what she considers a perfect interpretation of the drama. Her strongest moments in the drama are when, in the second act, she hurls defiance at the high priest, who attempts to talk to the woman, over whom the Divine influence is gradually creeping, as he would talk to the lowest creature in all Jerusalem, and again in the fourth act, when Mary awakens to the true significance of the coming of Christ—when she realizes that His words, "Art thou not born again," are not only meant for her, but for all humanity. She gains all of these effects without the least artificiality at those impressive portions of the drama, and one feels that she is really the Magdalen of the Bible and loses sight of the actress entirely. The role of Judas, as portrayed by Tyrone Power, is one of the most unusual ever seen on the stage. It is not the Judas whom all Christians have been taught to hold in deep contempt, but a Judas whose mind is torn by doubts as to the divinity of the Master, and whose heart is filled with the hopeless love of a woman, and finally with overwhelming hatred of himself. Mr. Power's work is magnificent throughout, and seldom has more forceful acting been seen in this city. He is never melodramatic, although his role offers him many opportunities to be so. Henry Woodruff makes a manly Flavius. He looks the part of the handsome young Roman and acts it with much skill. The role of Caiaphas is capably played by M. J. Jordan, and Scott Crayon, George S. Christie, and James Young are equal to all demands made upon them in the smaller parts of Haran, Jotham, and Joab. There is no feminine role of importance in the drama besides that of Mary. The character of Rachel is well portrayed by Rose Rytinge, and Ida Hamilton makes the most of the part of Miriam. The box-office receipts broke all records.

The Black Patti Troubadours drew two immense houses 19 at the Park.

Checkers, with Thomas Ross and co., played to good houses 23-25 at English's. From the first Mr. Ross has his audience with him, and he is hardly into the middle of the first act before the people in front are preparing to applaud all of his smart sayings. Mr. Ross has that quality in an actor which makes people forget that there must have been an author for the play; the lines seem to be his own; and while he excels in comedy, it was marvelous to note how rapidly he could bridge the gulf and plunge into a pathetic scene. Most of the parts in the play call for character acting, and there was much that was clever. Dave Braham as "Push" Miller was capital and brought out the full forces of his clever lines. W. A. Paul as Phillip Kendall, J. H. Hazelton as Judge Martin, Harry Gibbs as Murray Jamieson, George Larsen as Barlow, and Joseph Wilkes as Uncle Jerry, all had character parts, which they made distinctive and individual. Claude Cooper, George Turner, and E. F. Nagle in the small parts of the invalids at Hot Springs presented types. H. S. Northrup as Arthur Kendall did very well in an ungrateful part and made it seem quite likely that a girl would turn from him to Checkers. The women of the co. are uniformly good. June Van Buskirk as Bert Barlow was very sweet, winsome and dainty and deserved all the applause she won. A clever piece of character acting, rather on the Sis Hopkins' order, was the Cynthy of May Vokes. Margaret Smith as Mrs. Watson, Theresa Toube as Mrs. Long, and Ethel Strickland as Sadie Martin did good work and helped by the brightness of their faces and the smartness of their gowns to lend the play atmosphere. The piece is cleverly staged and drilled. It furnishes delightful entertainment and has a wide appeal. It naturally will appeal more to men than women, but in spite of this, which may be regarded as a handicap, it is likely that it is in for a long and successful run. The opening night the author, Henry M. Blossom, was in the theatre and was called on for a speech, but he did not respond. Mr. Ross received many curtain calls.

That Lavina Shannon lingers in the hearts of her Indianapolis friends was strongly indicated at the Park Theatre 23-25. People filled the theatre to the doors. At all performances storms of applause greeted Miss Shannon, and it seemed to impress her like a home-coming. It was Miss Shannon's first appearance at the Park Theatre, and although her play was not a new one, the audience lost sight of that and made its welcome none the less cordial. While Beyond Pardon is not new, it has undergone changes for the better since it was last seen here. It is melodramatic to an extreme, but there is no blood letting, no red fire, and altogether it is a melodrama of higher order than usually spears at a popular priced theatre. Miss Shannon appears as Velma, daughter of the chaplain of the battleship "Maine." Mr. Stevens takes the character of the surgeon, and R. J. Lander appears as Velma's father. Estelle Adams, in the character of Velma's sister, does much to enliven the heavier parts of the play with her laughter, although she is as ready to weep as she is to laugh. Louise Lewis and Thomas Carleton both sang well. The whole co., which has been strengthened by some new faces, showed greater ability than when seen with Miss Shannon here a few months ago. The scenic effects are in keeping with the play and the efforts of the players.

With a crowded house and a well made, artistically rendered programme, the concert given 23 at Roberts Park Church by the teachers' chorus was an entire success. The chorus found in Edward D. Birge, its director, an intelligent and inspiring conductor, and the response made to him was ready, accurate and adequate. Last night's concert was the first the chorus has given, and it represented a comparatively small number of rehearsals, work having been begun only in November. The very high grade of excellence manifested in the chorus was particularly admirable and gratifying. "Ava Maria," by Franz Abt, to which Mary Hastings sang an obligato with a tone of delicate beauty and fine carrying quality; "Hum, Hum," of the spinning chorus from "The Flying Dutchman," was given with due appreciation of its rhythmic fascination. In this Miss Hastings was again the soloist. A lullaby by George Chadwick and the Spring song from "Samson and Delilah" formed a double number, and last of all was sung "The Lady of Shalott," a lovely poetic setting of Tennyson's poem, by Wilfred Bendall. Mrs. Lina Zwanziger supported the voices well in her piano accompaniments. Assisting the chorus was Lillie Josephine Adams and Mrs. Alice Fleming Whallon, each in a group of songs, and Hugh McGibbeny in a violin solo.

A committee is making an effort to give a benefit during "Sanatorium Week," April 19-25, for the Actors' Sanatorium, to be built in Colorado.

GEORGE S. APPLEGATE.

KANSAS CITY.

James O'Neill and an excellent co. presented a dramatization of Hall Caine's great novel, The Manxman, at the Willis Wood 23-28. The attendance was not as large as the play deserved. The star's acting as Peter Quilliam was all that could be desired, and at the climax in the last act his work was superb. May Buckley, as Kate, shared honors with him. Her portrayal was natural and artistic, and in spite of her rather thankless role, she won the sympathy of her audience from the start. Phillip Christian, as played by Joseph Kilgour, was an excellent impersonation, and Frank A. Conner was easy and natural as his brother, Ross. Charles Kent furnished an excellent piece of character work as the old tavern keeper, Caesar Cregeen. Charles Mylott, W. H. Barwald, Conella Dean, and Annie Wood were all good in smaller parts. The production was very carefully staged, much attention as to detail being shown. Francis Wilson in The Toreador 30-1. William H. Crane in David Harum 2-4. Tim Murphy in The Carpetbagger 6-11.

At the Grand 22-28, York State Folks repeated its success of last season by playing to large audiences. This is one of the best of the rural plays, and the co., which is almost exactly the same as presented the piece here last season, were greeted as old favorites. James Lackaye again gave his admirable performance as Simon Peter Martin and Ray L. Royce repeated his excellent portrayal of Myron Cooper. Randolph Currie, Osborn Searle, Ernest Lamson, and Mrs. Sisman were all excellent in their original roles. Marie Falls and Kate Jackson were about the only new faces, and were both acceptable. The production is given the original elaborate staging. Murray and Mack in A Night on Broadway 29-4. The Power Behind the Throne 5-11.

The stock co. at the Century has resorted to several old timers lately, but these have been carefully chosen and have proven about as acceptable as some of the newer plays. Camille was the bill 22-28 and proved very satisfactory, although it has been given here innumerable times. The title-role afforded Adele Block some rare opportunities, and her portrayal was highly commendable from all points of view. James Durkin, as Armand Duval, gave an excellent performance. Becton Radford, the new juvenile man, made his first appearance with the co. as Gustav, and created a very favorable impression. Dwight Alfen, Kate Blancke, Myrtle May and Blanette Barrett also deserve mention. My Partner 29-4.

Pennsylvania, a new play by Kansas Citizens, was the attraction at the Auditorium 23-28, being a very satisfactory business. The play is layed in the coal mining region of the above named State, and while styled a comedy-drama, its several strong scenes border close upon the melodramatic. The scenic effects were good, much attention being given to detail, and the production was in the hands of a capable co. Lew Kelly, as the travelling photographer and newspaper man, scored a decided hit. His comedy was good and he caused many hearty laughs. Scott Sedden, as Thomas Dawson, the miner, and William Marble, Jr., as Charles Broadhead, the mine owner, were both very good. Other parts were well cared for, and specialties by the Eagle Quartette were a pleasing feature. Charles D. Herman in Shakespearean repertoire 29-4.

In the Shadow of the Gallows, a new melodrama, was the offering at the Gillis 23-28, and from the large audiences in attendance it has evidently made a hit. The play is full of thrills and sensations, relieved at times by some very good comedy and a few clever specialties, and has a strong climax. Lillian Mortimer, the authoress, assumed the leading female role, that of Edris Dale, and was well received. Thomas H. Sewell, Norman R. Field, Bob McCauley, Alice Lewis, and Hakeyon V. Bissette played the principal roles very acceptably. The production was well staged. A Montana Outlaw 29-4.

The persistent rumors that Manager O. D. Woodward will soon revive his stock co. seem to be gaining ground, and while that gentleman himself will not state positively yes or no, indications point to that end. Although not yet publicly announced, it has been generally understood for several days that the Century Stock co. would soon disband. The appearance here last week of Lester Lonergan, the former leading man of the Woodward co., has started the rumor again, and one paper even went so far as to state that Mr. Woodward had engaged Mr. Lonergan, and was also after a number of the other old favorites, and with the pick of the Century co. would re-establish his stock co. at the Auditorium 12. As a combination house, the Auditorium has barely paid expenses, if that, and it is more than probable that a stock co. will soon be installed there.

D. KEEDY CAMPBELL.

PITTSBURG.

Janice Meredith was the attraction at the Empire March 23-28, and played to fair audiences. The play was well mounted and the co. was well balanced. Rose Stahl was the center of attraction as Janice Meredith, and she played the role in a very satisfactory manner. William Bonelli, as Charles Downes was adequate. Harry O. Andrews as Lord Clowes, Rowland Wallace as Lieutenant Mowbray, and Charles H. Wallis as Colonel Rahl, all merit praise for their good portrayals. Inez Plummer made a demure and pleasing Tabitha Drinker, while the balance of the cast was in acceptable hands. Black Patti Troubadours 30-4.

Only a Shop Girl was rather a disappointment, as it was poorly constructed in most parts. Nevertheless the Bijou held its usual large audiences 23-28, which approved some of the situations, and especially the excellent and vivacious acting of the star, Lottie Williams. As Josie, "the little mother," this energetic and winsome little actress truly scintillated all the while she was on the stage, and her seemingly untiring efforts were heartily enjoyed. Theodore Lytell as the Kid, and Master George Cooper as Bunt, ably assisted the star by their clever work. The shop girl, Eva Arlington, was in the main very well portrayed by Adele Luchrmann. Robert W. Smiley greatly overacted his villainous part of Pelig Peddigrim, which otherwise might have been a strong characterization. The others in the cast were only mediocre, and the scenery was good in two acts, but adequate, as a whole, in the four acts. The Volunteer Organist 30-4.

Enterprising Manager Davis, of the Grand, secured Charles W. Chase's dramatization of Leo Tolstoy's powerful story Resurrection for his stock co. beginning 23, and it is now playing to capacity audiences. This version is a fairly good one, but is marred by a low comedy role in one of its strongest scenes. Stage-director Huffman gave it a fine mounting, both as to scenery and costumes, and introduced a somewhat unique effect in the last two acts, when the snow covered the stage and could be heard to crunch beneath the feet of the players in a realistic way. Eva Taylor gave a fine delineation of Katusha Maslova, and her facial expressions coupled with her actions in the trial scene of the first act were worthy of close scrutiny. William Ingersoll lacked force throughout his portrayal of Prince Nekhludoff, although he may do better when he realizes the requirements of the character. Thomas Meighan was especially engaged to play the role of Tikhon, and was greeted with much applause upon his first appearance since his connection with the co. last season. His efforts were very commendable. Mace Greenleaf, Charles Abbe, William Beach, Minna Phillipps, Alice Gale, and Engel Sumner all deserve special mention for their skillful work. Children of the Ghetto 6-11.

Julia Marlowe in The Cavalier, at the Alvin 23-28, followed by Ethel Barrymore in A Country Mouse and Carrots 30-4.

Stage Director Huffman attended the auction sale in New York recently of Augustin Daly's stage effects, which the late author-manager willed to Ada Rehan. Mr. Huffman bought a number of rare effects, which will be seen from time to time in coming plays at the Grand.

For the week of May 25 the Eighteenth Regiment National Guard of Pennsylvania will give a benefit performance at the Alvin Theatre, when Held by the Enemy will be played. The Regiment secured this play through Alice Kauser, of New York. In this production Sarah Truax, formerly leading woman of the Grand, will essay the leading role, and it is quite probable that Marion Ballou will have the ingenue role in the same play.

The Grand will have a big Shakespearean production in the Spring, when As You Like It will be put on with Eva Taylor as Rosalind and William Ingersoll as Orlando.

For Easter week, the Grand Stock co. will be seen in Henry Miller's former success, D'Arcy of the Guards, in which William Ingersoll will have the leading part.

ALBERT S. L. HEWES.

SEATTLE.

The Cowboy and the Lady was seen at the Grand Opera House by a large audience for the opening performance, and good business continued March 15-17. S. Miller Kent, in the part of Teddy North, received the same hearty welcome that was his last season, not more than was the deserved reward of a very good portrayal of the character. The personnel of the support was somewhat different from that of last year. Elwarren Harmon succeeds Ethelyn Palmer as "the lady," and was well liked as Mrs. Weston. Janette Norman was good as Midge. Benjamin Brandbury as the Indian, and Mathilde Weffing as the proprietress of the dance hall, capably continue from the cast of last year. Rapley Holmes, Joseph W. Myers, and John T. Larkin were capital cowboys, and the cake walk they do in the dance hall took greatly. Kate Claxton gave The Two Orphans to fair audiences 18, 19. The star seen for the first time here as Louise was excellent in the part, her simulated blindness being very pathetic. Ethelyn Palmer gave excellent support as Henriette. The strength of the support lay principally in the efforts of Arthur Bertelet as Pierre, Frank McDonald as Jacques, Fred M. Tillish as Chevalier, and Blanche Moulton as La Frouchard, all of whom pleased. The rest of the support did not merit mention. Nance O'Neill, who appeared for three performances last week, returned 20, 21, and offered Camille, Magda, and Hedda Gabler. Magda was a repetition of the good performance of last week. Camille was hardly especially striking, but Hedda Gabbler was very well done indeed. Miss O'Neill as Hedda found a role nearer adapted to her personality than other characters she has portrayed here, and the result was an artistically pleasing one. E. J. Ratcliffe was fine as Assessor Brack. H. S. Carr as George Teaman seemed especially suited to the part. Charles A. Millward as Ellert Lovberg, and Agnes Ranken as Mrs. Elvsted were two that drew well the shades and shadows surrounding these unhappy characters. Arizona, that paid us all too brief a visit, in being seen but for four performances last season, will be seen for the week 22-28. Field's Minstrels 29-31. U. T. C. 4, 5. Mrs. Brune 9-12.

The Harry Corson Clarke co., at the Seattle, offered a pleasing performance of W. S. Gilbert's Engaged 15-21, and drew fair audiences. Though different from preceeding offerings the play was well handled by the co. Mr. Clarke appeared to very good advantage as Cheviot Hill. Margaret Dale Owen was first in the support as Belinda, and capably so. Mortimer Martini did well as Belvawney. George Yielding and Marion Keith, new members with the co., appeared well in their parts, and other were satisfactory. Perry Obiein has joined the co. The bill for the week 22-28 will be Betsy. Our Boys is announced for 29-4. The co. then lays off during Holy Week to reopen for an indefinite season at Baker's Theatre, Portland, Ore., 12. At the same time the Baker Theatre Stock co., of Portland, will come to the Seattle here for a season of eight weeks beginning 12.

Reaping the Harvest, by Tom Finck, who also plays the leading part with much success, proved a popular offering at the Third Avenue 15-16. The opening was to a very large audience and business continued satisfactory. Nellie Carman as Mammy Jinny, and Juliette Farrish as Archie, were especially good in the support. Florence Johnson and Myra Ketchum were also good. The Gamekeeper, with Thomas J. Smith in the leading part, opened a six-nights' engagement 19 to a large audience. Mr. Smith was indeed very clever as the rollicking Irish lad of the play, and his songs were well encored. Lou Morvin and Sadie Marion were very good in the support. Baby Patti was good in a child part. John Griffith in Macbeth 25-28. Karl Gardner in The Darkest Hour 29-4.

RODNEY D. WHITE.

BUFFALO.

A very fine performance of Gismonda was the offering of the Baldwin-Melville Stock co., with Melbourne MacDowell and Florence Stone in the roles of Almeric and Gismonda. Mr. MacDowell was as usual finished and effective, and Miss Stone displayed emotional powers above the average. Thomas B. Findlay was splendid as Bishop Zophrus, as was Blanche Seymour as Cypriella. Others deserving mention were A. Burt Wegner as Jacques, M. L. Alsop as Zaccaria, H. Percy Meldon as Gregorus, and Anna L. Bates as Thisbe. The stage settings were very fine and far above anything we have seen here before in stock work. Fedora March 30-4.

Cyrle Bellew opened a three nights' engagement at the Star 23 to good business in A Gentleman of France. Mr. Bellew was at home in the romantic role of Gaston de Marsac, and his handsome stage presence and fine voice were as captivating as of yore. Mr. Bellew is unquestionably one of the greatest romantic actors of the day, and his finished style is a pleasure to witness. Gretchen Lyons, although suffering from a severe cold, made a very good impression as Mlle. de la Vere. Oscar Eagle as M. Fresney and C. C. Quinby as Henry the Third contributed considerably to the success of the performance. The balance of the cast was adequate.

Nat Goodwin and Maxine Elliott filled out balance of the week at the Star to large audiences. The Altar of Friendship is a splendid vehicle for these popular stars, although not as good as When We Were Twenty-one. The balance of the cast was a fine one, and included Nell O'Brien, L. R. Woodthrope, Roy Clements, Besanne Perry, Julia Dean, and Alice Ingraham.

The Smart Set drew fine business to the Lyceum 23-28, and the attraction proved well worthy of the patronage. It is undoubtedly one of the finest colored organizations ever seen here, and contains a number of excellent comedians and vocalists. Ernest Hogan, Billy McLean, and Jackson Noris head the co., and they are a very clever trio of funmakers and singers. Madame Cordelia also has a prominent part in the performance, and proved to be one of the leading features. Others in the cast were Bean Hunn, Jerry Mills, Russel Brandow, Margaret Jordan, Marion Henry, Stella Wiley, and Muriel Ringold. Lewis Morrison in Faust 30-4.

The Academy offered its patrons Down by the Sea 23-28, and satisfied large houses. The co. is a large one, Fannie Curtis playing the leading feminine role in a worthy manner. As a special attraction the management presented Gay, billed as the European Sensation. He introduced some handcuff and trunk tricks which mystified the audiences. The Flaming Arrow 30-4.

The annual election of Buffalo Lodge B. P. O. E. was held 25, when the following officers were elected for the coming year: Dr. Henry G. Benz, Exalted Ruler; George Ritt, Esteemed Leading Knight; Willard E. Ticknor, Esteemed Loyal Knight; Dr. John W. Macklar, Esteemed Lecturing Knight; William H. Sanford, Secretary; Harry A. Wells, Treasurer; F. W. Paulson, Tiler; F. W. Gettofer, Representative to the Grand Lodge; Alternate, John A. Cooper.

Valerie Bergere had an exciting experience at Shea's Wednesday evening of this week and showed that she possesses an exceedingly cool head. A chafing dish used in the act, Billie's First Love, set fire to a gauzy silk dress worn by Miss Bergere, and for a moment it looked as though a serious catastrophe was about to occur, but with the assistance of Maudie Johnstone, the clever comedienne was able to extinguish the blaze in a few seconds. After the audience saw the danger was all over they mani-

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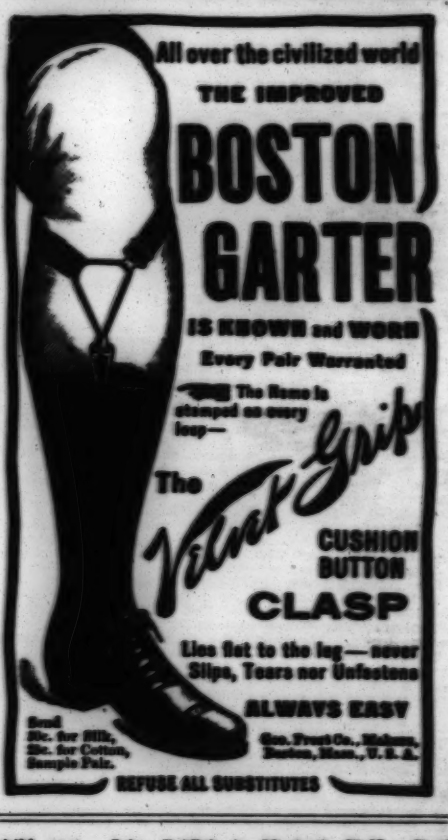
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fested their admiration of Miss Rogers's work in rounds of applause.
JOSEPH O'CONNOR.

DETROIT.

The Detroit Opera House was closed Monday and Tuesday evening and Wednesday matinee out of respect to the memory of C. J. Whitney. Wednesday evening Andrew Mack will appear in The Bold Sojer Boy.

A play that always commands attention is at the Lyceum Theatre March 22-28. Arizona, that splendid drama of American life from the pen of Augustus Thomas, being regarded as a season friend by Lyceumites, who never fail to give it a genuine welcome when it appears each season. The present cast numbers Frederick Watson as Henry Canby, Charles Mason as Colonel Denham, Charles B. Elliott as Ben Wing, Mattie Foley as Mrs. Canby, Alice Chandler as Bernadine Denham, Minnie Foster as Lena Kellar, Francis M. Bull as Lieutenant Denton, Elizabeth Lee as Juanita Canby, E. H. Calvert as Captain Hodgman, Antoinette Randall as Miss McCullagh, M. J. Mansfield as Doctor Fenton, Frank Moore as Lieutenant Bullock, John Drury as Tony Mostano, August Balfour as Sergeant Killar, and E. G. Farrel as Lieutenant Young. It is hardly fair to single out any one member above the others, but the work of Miss Randall cannot be passed unnoticed. Though young in years and stage experience, she displays a knowledge of what is required of her that is bound to win her recognition. The Four Cohans 30-4.

At the Whitney Theatre 22-28 The Little Mother is winning many friends. Edward J. Phillip as Brock makes as bad a villain as it is possible to find. Master Phil McCarthy and Little Joe take the parts of the two little brothers, Jerry and Tommy, the latter being a most difficult rôle to handle. Mabel Browning as Anna Morton, the "little mother," was very pleasing. She bears the part well within bounds and reads intelligently. Harry Black makes good as the tramp. Elizabeth Hunt as the friend of the children is good in an acceptable part. Edith Talbot was very clever as a Bowery girl. Others in the co. are J. Frank Gibbon, J. Prince Montgomery, Charles Folsom, and Evan Price. A Kentucky Feud is the next booking here.

One of the most prominent guests in our city last week was Hallie Erminie Rives, the authoress, whose visit here was for a conference with Kyrle Bellew, as it is intimated that "Hearts Courageous" may be dramatized for this actor.

The death of C. J. Whitney, the veteran proprietor of the Detroit Opera House, came as a great shock to his many friends and business associates here. While it was known he was seriously ill, a fatal termination was not expected, and the news was received here with great sorrow. The funeral was held from his late residence, 625 Woodward Avenue, on the 25th. The Rev. Rufus W. Clark, rector of St. Paul's Church (Episcopal), officiated. The floral offerings were unusually beautiful and testified to the esteem Mr. Whitney was held in. Being a member of the Masonic order and an honorary life member of the Detroit Light Guard, both bodies marched in procession to the grave, the interment taking place in Elmwood Cemetery. Out of respect every theatre, vaudeville house and music hall was closed during the hours of 2 and 4. The active pall bearers were F. D. Stair, J. H. Bosisto, R. H. Murray, Frank T. Lodge, C. A. Warner, S. H. Gates, W. H. Leeuman, and F. J. Schanz. The funeral procession was preceded by a band composed of members from the orchestras of each theatre in town.

SPRINGFIELD, MASS.

The Court Square entertained The Burgomaster week March 23, and The Burgomaster reciprocated. Ruth White is still easily the star of the production, and Oscar Figman, as Talkington Booth, is second favorite, but there are some very clever girls in the chorus who are bound to be heard from, only give them a chance. The Burgomaster and Dorelle are played by Con Woodworth and Fred Bennett, and they fall short of producing the comedy possibilities of the parts.

The Grenadier Opera Company, Cleveta, had a good week's house 27, and the fine acting of Mary Shaw and her stock co. of players was repeatedly applauded. The drama is so strong that what little touches of humor are in it were welcomed almost boisterously as a relief for past up feelings, and this could be considered in a way as a tribute to Miss Shaw's power over her audience. Coming are Lena Herrmann 30, "Way Down East" 30-1, Millie James in The Little Princess 2, 3, Robert Edeson in Soldiers of Fortune 4, The Only City 6, Keller 7, Mrs. Langtry in Mrs. Dane 8, De Wolf Hopper in Mr. Pickwick 11, and Jolly Dogs 13.

The Grand Opera House had the Topsy Turvy Burlesquers 23-25, and gave a lively entertainment. The burlesquing was quite the most entertaining seen here in this line of attractions, and Sam Rice's Revue is a good comedy backbone for the burlesques. The olio was strong, and the entertainment throughout gave general satisfaction. A Hidden Crime, that was played a few weeks ago at another house, filled out the week. The play contains regret for absinthe drinkers, and if such go to popular price melodrama, they can take warning. My Friend from India 30-1, Dainty Parisian Burlesquers 2-4.

The New Gilmore had 23-25 Bowdill's play, An American Gentleman, which William Bonelli himself and Rose Stahl played here last season at the Court Square. Palmer Moore and Katherine Roth have the leading parts. The boys, who is fairly bursting himself with athleticity, is called upon by the posters to whirl a stalwart gypsy several times about his head before he hurls him crushed to the earth, and he does the best he can. The strenuous gypsy lady exclaims "Uunay these words!" as she stands over another with knife upraised and then, without explaining how this feat, so valuable to the world, could be accomplished, the drama goes on. Her Marriage Vow filled out the week, and had good patronage, considering that the divorce court with a long list of cases was in session. The co. is above the average melodrama outfit, W. A. Whitecar, Edward C. Gillespie, Henry Buckler, and Willabelma Francis particularly. The railroad sensation is something of a novelty, representing two trains passing in opposite directions—not on the same track, however. Gill and Fitzhugh's A Little Outcast 30-1.

The Nelson Theatre put on another bill of vaudeville 23-28, in which Snyder and Buckley, with their excellent musical comedy act, were headliners. Daniel J. Harrington has a ventriloquist act, and works the marionettes and his voice more skillfully than any one that has been here since Alex Wilson, a few years ago, used to open or close a bill every other week. Other good features were the singing of Margaret Webb, Hill and Whittaker, and Belle Hathaway's monkeys. Burtl, the magician, and Fraser and Peterson. Vaudeville again 30-4.
EDWIN DWIGHT.

PORTLAND, ORE.

Augustus Thomas' Arizona rounded out the full week at the Marquam Grand March 16-21 to excellent business and an enthusiastic reception. The play is one of the best and most satisfying of the road attractions seen here this season. The cast was in every respect equal to one of last season, with a number of the originals in their old roles. Frank Campeau as the Mexican scored an individual hit nightly, and from the appraisement of applause, was the favorite of the audiences. Delatin Farnum made an admirable Denton, and made a lovable, impetuous soldier of the novel-known frontier. J. W. Cope filled the bill even to us cattle raising Oregonians, as the "rancher" of the period. The work of Charles E. Graham as Keller, and of John T. Burke as Bonham, was of the superior order. Leslie Mathews gave a fine, though thankless portrayal of Captain Hodgman. Alma Bradley was charming and true as Lena, and was by far the best among the women of the cast. The scenery was picturesque and complete. Kate Claxton in The Two Orphans 23-25. The Multnomah Amateur Athletic Club will present The Wizard of the Nile 27, 28.

Christopher Jr., laughed its way into a big financial and theatrical success at the Baker Theatre 15-22. The Baker Stock co. has not for several weeks been so nearly at home in individual characterizations as with Christopher, Jr. It was a fine and artistic combination of ridiculously absurd and absolutely funny lines and situations, portrayed by actors who knew their parts and were in entire sympathy with the roles. It would be difficult to individualize the funmaking merits of the principal members of the cast. They were George Allison and Fred Mower as Christopher, Jr. and Sr., Maria Gleason as Mrs. Gibbs, William H. Dills and Catherine Countess as Major and Miss Headway, Ray Bernard and Elsie Esmond as Mrs. and Miss Colt, Bennett Southard as Whimper, Howard Russell as Bellaby, Carlysle Moore as Job, and, last in "lines," but big in acting, William Bernard as Mr. Gibbs. The scenery was particularly appropriate and pretty. Shenandoah 22-28.

Cordray's Theatre has been dark 15-22. A transposition of dates caused a mixup which resulted in having Corlanton switched and no co. arriving in time to fill dates. The Darkest Hour 22-28.

William J. Gleason, husband of Miss Gleason, of the Baker Stock co., will leave New York this week to join this popular organization and his talented wife.

Stair and Havlin added to the gaiety of the theatrical war in the Northwest by swooping down on Cordray's Theatre this week and buying out a controlling interest in that house. The deal was made through W. F. Russell, of Seattle.

Manager Calvin Hortig returned from a business trip to New York 16. George L. Baker returned from a similar trip to Seattle 19, and Managers Cort, of Seattle, and Uncle Dick Sutton, of Butte, made a like visit to this city 19-23. All of which goes to show that there is considerable moving about of the theatrical fraternity in the far Northwest.
JOHN P. LOGAN.

MILWAUKEE.

Arizona was presented by the Theodower co. at the Academy March 23 before a good house. The performance was one of the best of the season, and the excellent work done by these capable and admirable players in this splendid play calls for the highest praise. George Foster Platt displayed his best efforts in the direction, staging and costuming of the piece, and the enthusiastic applause of the audience was as much a tribute to his work as that of the players. Lee Baker thoroughly grasped the meaning and possibilities of the rôle of Canby, and his portrayal was charged with true human feeling and conviction. Albert Brown made a handsome and effective Denton. Blanche Chester scored a complete success as Benita. James Kyrle MacCready responded to all the requirements of Tony. Edgar Bruno imparted dignity and weight to the rôle of Colonel Denham. Edith Evelyn made the part of Estrella appear true to nature. Grace May Lamkin offered a polished and consistent portrayal of Lena Kellar. J. Francis Kirke as Hodgman played with discretion and artistic force. E. C. Chamberlin was good as Sergeant Keller. Kate Woods Fiske made a capital Mrs. Canby, and Lily Hastings and Sydney Pilcon did capable work. Charles Squires was entirely successful in his picture of Arizona scenery, and all else was harmonious and complete. The Banker's Daughter 30-5.

Pork and His Mother-in-Law furnished much amusement to a large audience at the Alhambra 22. A capable co. unfold the story with a great deal of zeal and evident pleasure. Excellent portrayals were given by Ned Monroe, Nellie Lawrence, J. C. Mack, Tom Tempest, Al. Friend, Georgia Prandoll, and Vinnie Henshaw. When Reuben Comes to Town 29-4.

Lovers' Lane drew large audiences to the Bijou 22, and the play was creditably interpreted by a conscientious cast of players. The principal roles were well handled by Walter Hodges, Arthur Sanders, Edith Browning, Lillian Blauett, and Mrs. W. A. Sands. The scenic features were adequate, and the performance evoked hearty applause. For Her Children's Sake 29-4.

Mein Leopold was given at the Pabst 22 before one of the largest and most enthusiastic audiences ever contained in the house. The occasion was marked by the appearance of Manager Leon Wachsner in the rôle of Weinelt, a character he has played before with great success, and the reception accorded him was extremely cordial. Das Stiftungsfest will be played 25 and Die Journalisten 27.

At the Davidson Marguerita Sylva in The Strollers 22-28. The Gordon-Shay Grand Opera co. 29-1.

Charles P. Salisbury delighted his many friends in this city by appearing unexpectedly 22. Mr. Salisbury has been engaged as manager of the Marguerita Sylva Opera co. and joined the organization here.
CLAUDE L. N. NORRIS.

JERSEY CITY.

A Desperate Chance came to the Academy of Music March 22-28 to fine business, especially in the upper portions. The play is sensationalism run riot, and is strong enough to support nightmares. Theodore Kremer, the author, shoveled the thing together in a hurry, and it is one huge thrill from beginning to end. The play is handsomely staged and a fine co. interprets the parts, which would murder the piece if played by incompetent people. Orin Kyle and Bigelow Cooper as Bill and Jack Slagle were effective and made good. Edwin Dudley as Luther, the prison keeper, was fair. Beatrice Burke as Julia and Sol Solomon as Rudolph had the comedy, and they were good. Lotta Blanchet was clever as the warden's child. Mrs. Nell Kyrell as Mrs. Pierce was also good. Eulalie Bennett as the warden's wife was excellent. Frank Hurnoun as the priest was fine. The rest of the cast was competent. Joe Welch in The Peddler 30-4. At the Old Cross Roads 6-11.

Primrose and Dockstader's Minstrels crowded the Bijou Theatre 22-28 and gave a fine show. The olio are augmented by Primrose and Dockstader, the sales are fine, the jokes new, and the entire co. is one of the best ever seen here. The olio offers the Howard Brothers, who play banjo selections with taste and skill. George Primrose in his autographed watermelon, in which good dancing is introduced by his assistants, won favor. Lew Dockstader has a lot of new stuff, and, as usual, his monologue is up to the times and very breezy. Ollie Young and brother are clever bagpipe rollers, and a funny negro act is introduced by Neil O'Brien and others. Keller, the magician, 30-4. Tracy the Outlaw 6-11.

The Police Department annual benefit will take place at the Academy of Music May 11-16.

The advertising agents of the local theatres will have a ball 30.

Charles H. Reuts, of this city, scenic artist, has made five outfits for as many Resurrection cos., and he has four more, one of which goes to Bermuda and another to Havana, Cuba.

Helen Cohan, of the Four Cohans, was out of the cast of The Governor's Son at the Academy of Music 30, 31.

Edward Collins, of A Hot Old Time co., who resides in this city, visited many friends while here 15. The co. and play are doing excellent.

Lew Dockstader has been meeting many old friends while playing at the Bijou Theatre 23-28. He lived in this city some years ago, and he made many friends, all of whom remember him.

Bernard Ellman, of this city, a student of the Stanhope-Wheatcroft School, New York, made his début at the Madison Square Theatre, New York, at a school matinee 24. He appeared as Monsieur Fitou in Froo Froo. A number of Jerseyites were delighted with his success.
WALTER C. SMITH.

TORONTO.

The King of Detectives had a short run at the Toronto Opera House, where the co. opened March 23 for a week's engagement, which was unfortunately brought to a sudden termination by reason of an outbreak of fire in the house early on the morning 25. The fire occurred in the absence of Manager Small, who was in Detroit attending the funeral of his late partner, J. Clark Whitney, and as a result the whole theatre now stands in ruins. A few years ago Mr. Small refitted and furnished the house at an expense of about $10,000. The present loss is estimated at $83,000, with insurance at $25,000. The house will be rebuilt at once, and it will be ready for the Fall opening. The loss to the co. is estimated at $3,000. Those who lost most heavily in the co. were Mr. and Mrs. E. L. Walton, Miss Langley, Miss Fairchild, Miss Avarn, and Mr. Griffin, most of whose belongings were in the theatre at the time of the fire. The co. had played to a good audience on the opening night and had good prospects for the week. The Toronto Opera House has been leased for the last two years and managed by Mr. Small, in partnership with R. D. Stair, of Detroit. A Hot Old Time, which was to have appeared at this house 30-4, lost about $200 in advance billing and posting.

Miss Simplicity, with Frank Daniels in the leading role, with strong and hard working chorus, pleased patrons of the Princess Theatre 23-28. There is a dearth of wit and humor in the piece to say nothing of lack of plot. Mr. Daniels made a hit in his song "Babette." Cecil Lear and Florence Holbrook were conspicuous for good work. The Belle of New York 30-4.

J. H. Stoddart played a return engagement for this season at the Grand Opera House 23-28, and as usual the theatre was packed at each performance. The cast was practically the same as that made mention of a few weeks ago, and from the star down each actor and actress sustained the reputation for good work so long and worthily won. Arizona 30-4.

The annual benefit of the Theatrical Mechanical Association, Toronto Lodge No. 11, will be held at the Grand Opera House 2, when an excellent programme will be rendered, contributed to by members of all the cos. appearing here 30-4. At a recent meeting of the Lodge Mrs. Maude Jerome Nugent and Mrs. F. W. Stair, wife of the manager of the Star Theatre, were elected honorary members of the Lodge, and presented with beautiful badge pins of the order.
STANLEY McKEOWN BROWN.

PROVIDENCE.

At the Providence Opera House March 23-25 Otis Skinner appeared in Lazarre to good houses. The piece is an interesting one and Mr. Skinner was most favorably received. He is a fine actor and as Lazarre does artistic and finished work. For the remainder of the week opening 26 Ezra Kendall came to this house in his new play, The Vinegar Buyer, and everybody was well pleased. As Joe Miller the star has a part that fits him like a glove, and he is thoroughly amusing. He was well supported. The Little Princess 30-1.

The Village Postmaster, with its familiar characters and rural surroundings, was the Empire attraction 23-28, and a good business was done. Eugene Powers made a hit as Seth Huggins, and good support was given by Harry Brooks, Burt Hodgkins, C. Blanche Rice, and Grace Keith. Nellie McHenry in M'lle 30-4.

Laura Biggar began her season in East Lynne at the Imperial 23-28 and did a fair business. To see Miss Biggar in an emotional role was something of a novelty, but she gave a good portrayal of Lady Isabel and wore some handsome gowns. In the supporting co. are Willard Bowman, Arthur Whitehead, Calvin Tibbets, Fred Lane, Kenneth Lee, Maude Whyte, Lizzie B. Masters, Maud Sinclair, and James Harris. At the Old Cross Roads 30-4.

Convicts, ministers and gamblers all have daughters, and the Park had the last of these—A Gambler's Daughter—23-28, to the usual good business. Clara Thropp headed the co. and was very good as Kate Merrick. The Eleventh Hour 30-4.

Manager Spitz, of the Empire, has completed arrangements whereby Katherine Rober and her co. will play during the Summer at his theatre. Miss Rober is certainly very popular here. The season will begin in May.

A carload of new scenery painted by a New York firm has just arrived at Keith's for the Albee Stock co. season.

The theatre managers of Providence held a meeting early this week, at which the use of lithographs was discussed. It was agreed by all that commencing next season lithographs would be used only on stretchers, and that each theatre be limited to one hundred each week. This will reduce the number of lithographs used in this city from six thousand to less than five hundred a week; will be a great saving to traveling companies, and will make an immense reduction in the free list at the local theatres. Cards, banners, etc., will not be used at all.
HOWARD C. RIPLEY.

ST. PAUL.

Henry W. Savage's Castle Square Opera co. inaugurated its St. Paul season of grand opera at the Metropolitan Opera House March 22 with an admirable production of Lohengrin. A brilliant and a representative audience filled the house and heartily enjoyed the production and applauded liberally. The Castle Square co. is strong in number of talented principals and an effective chorus. The music was sung with notable fervor and appreciative expression. The orchestra, under the direction of H. B. Emanuel, did efficient work that merited commendation. Gertrude Rennyson, possessing a sweet toned voice of much volume and an attractive personality, sang "Elsa of Brabant" with dramatic power and won the chief honors. Joseph F. Sheehan as Lohengrin rendered the rôle admirably both in voice and action. Ethel H. Du Fre as Ortrud, and Winifred Goff as Telramund made a very favorable impression. Francis J. Boyle as King Henry, and J. P. Coombs as Herald scored high. The production was finely staged and handsomely costumed. The ensemble singing was particularly effective. The Bohemian Girl four performances, Lohengrin four performances, Marguerita Sylva in The Strollers 30-4. Castle Square Opera co 6-11.

Maurice J. Fielding's comedy melodrama, A Ragged Hero, was the attraction at the Grand Opera House 22-28. The play was well staged and presented by a capable co. The scenery and mechanical effects were very good. An audience which taxed the capacity of house on the opening night, thoroughly enjoyed the performance from beginning to the end, and applauded with much enthusiasm. Hall Brown as Willie Wildflower, the tramp, was especially good in the comedy parts. His acting was refined, free from any vulgarity and he won favor with the audience. His feat of saving the child from the burning building was done very cleverly and evoked rounds upon rounds of applause. Julia West was a vivacious and fascinating Le Hie Saunders. Her comedy was good and won for her merited recognition. The very clever work rendered by Gertrude Swiggett in the rôle of Julia Stone made a hit. John S. Wallace as Floyd Preston was a typical villain. Dixie McKay was a delightful little Dot Preston. Hattie L. Fielding was pleasing as Stella Wildflower. Creditable work worthy of favorable mention was offered by J. Phillip Smith as Rob Forrest, Albert Shirley, Frank Ball, and Mark Webster. Bolivar's Busy Day 29-4. At Cripple Creek and A Prince of Tatters will follow.
GEORGE H. COLGRAVE.

COLUMBUS.

The best dramatic offering seen in this city this season, or in fact for many seasons, was Mrs. Fiske's presentation of Mary of Magdala, that was the bill at the Grand March 22. Interest in the foremost figure on the American stage was aroused to the highest pitch far in advance of her appearance in this city, in support of which assertion it can be stated that business was of the order that tested the capacity of the theatre, and that audience was composed of persons representative of the highest degree of culture and critical discrimination. Taking into consideration the fact that the dramatic "fad" of the hour was on the boards of another theatre, and that it was playing to enormous business, Mrs. Fiske's success was indeed an honor to her, and it reflected great credit on the judgment of the many persons who, by their presence and respectful attention, testified their appreciation of a great artist. Concerning Mrs. Fiske's impersonation of the name part, nothing but comments of the most laudatory order can be uttered. The next in line for honors were Henry Woodruff, Tyrone Power, and Rose Rytinge. In the remainder of the cast there was not a person but that was fully qualified for the task assigned to him or her, and the scenery, costumes, and stage management were in the nature of a revelation. The single ground for complaint was the fact that the engagement was limited to one performance, and it is to be hoped that in the future Mrs. Fiske will not include Columbus in her list of one night stands.

Ben Hur continues for a second week at the Southern to heavy business.

An excellent version of East Lynne, prepared by Will J. Dean, a former Columbusite, was the attraction at the High Street 19-21. The actor-dramatist, who by the way is a member of the interpreting co., and who plays the rôle of Archibald Carlyle in a dignified manner, has constructed a play that appeals very favorably to the auditor and has in many instances improved on the dramatization commonly used. Rebecca Warren's impersonation of Lady Isabel was characterized by finish and potency, and she deserves special credit for bringing out the emotional qualities of the rôle without overacting the part. The rest of the cast was but ordinary.

Heavy business greeted The Black Patti Troubadours 23-25.
W. W. PROSSER.

NEWARK.

The Newark drew average audiences March 23-28 to see Sherlock Holmes, with Herbert Kelcey and Effie Shannon in the leading roles. Mr. Kelcey, in the titular part, was capable and conscientious. Miss Shannon's part, as Alice Faulkner, was chiefly marked by her charming personality and femininity as very little acting was called for in the rôle. The work of the supporting subordinates was not so brilliant as to at all overshadow that of the principals. The frequent darkening of the stage added nothing to the effect, but seemed rather to startle and annoy. The scenic background was fair. King Dodo 30-4.

Blaney's Stock co. presented More Than Queen in a manner that deserved more appreciation than it received. This lack of appreciation may have been anticipated and may account for the lack of adequate scenic adornment. While not an ideal Napoleon in conception or make-up, J. Henry Kolker succeeded in depicting a type of Bonaparte that pleased the audience. Maude Edna Hall more nearly idealized the part of Josephine Bonaparte, and her depiction was full of womanly tenderness. Max von Mitzel's Lucien Bonaparte was dignified and manly. Ethel Fuller met all of the requirements of the part of Pauline, and Grace Contoit was a good Caroline. The M'lle Avrillon of Ethel Milton was pleasing. Such support as was required from the other members of the co. was adequately supplied. Devil's Island 30-4.

The Empire staged A Boy of the Streets 23-28, with the boy actor, Joseph Santley, as the hero. The attendance was good. Master Santley acquitted himself cleverly and received all of the assistance needed from the other members of the co. East Lynne 30-4.

Good in its class was In Convict Stripes as put on at the Columbia 23-28. Well equipped scenically and with a co. able to cope with all of the strenuous requirements of the play it is needless to say that the audience received full value for its money. Harry Ogden Crane was a manly John Walton. Mary Stod-

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dard captivatingly portrayed the part of Winnifred Gale. A Jolly American Tramp 30-4.
C. L. NELSON.

MINNEAPOLIS.

The Little Duchess was presented at the Metropolitan Theatre March 22-28 to large and delighted audiences. Anna Held, in the title-role, added to the number of her admirers. Miss Held has lost none of her charm of manner and person. Of her support, those deserving special mention are Joseph Herbert, George Marion, Klaus Wilson, Frank Rushworth, Frank Ebert, Edward Durand, and Louise Royce. An exceptionally handsome chorus and stunning costumes were features. Castle Square Opera co. 29-4.

The perennial favorite, Hearts of Oak, held the boards at the Bijou Opera House 22-28, opening to the usual large business. Grace Estelle Clarke, a Minneapolis young woman, was pleasing as Crystal. James Horne was fairly good as Terry Donnison. Leonard Clarke was fairer as Owen Garroway, and W. J. Grant was very satisfactory as Uncle Davy. A Ragged Hero 29-4.

Hal Reid's new play, The Deputy Sheriff, was given its premier at the Lyceum Theatre 22 to a crowded house. The piece was disappointing. Grace Hayward made the most of Dorothy Dean. Herbert Bruno made an admirable Israel Isaacs. William Murdoch was pleasing as Dr. Dunbar. W. D. Corbett, who was cast as David Spaulding, was unable to appear because of illness, and his part was taken by J. W. Castle. Ben Johnson was effective as Joel Dean. Maude Gilbert Maisie Cecil, Laurette Allen, and Hazel Spafford also deserve mention.

Leland Powers gave readings from the Taming of the Shrew and Gringoire at the First Baptist Church 21 to a large and enthusiastic audience.

Kocian, the Bohemian violin virtuoso, gave a delightful recital at Plymouth Church 24 before an appreciative audience. Franz Spindler made an admirable accompanist.

Nan Russell Dunnigan, a clever young amateur of St. Paul, Minn., left 24 for Chicago, where she will join the Peggy from Paris co.
F. C. CAMPBELL.

LOUISVILLE.

Macauley's will be dark until March 30, when Kirke La Shelle will offer Thomas W. Ross in a dramatization of Henry M. Blossom's popular story, Checkers. Richard Mansfield is underlined.

Lincoln J. Carter's Two Little Waifs drew exceptionally large business at the Avenue 22-28. The scenes representing the Hudson River by moonlight, an underground dive, and "The Little Church Around the Corner" were effective, and the co. presenting the attraction acceptable in all departments. Over Niagara Falls 29-4.

The Philharmonic Concert at Liederkranz Hall 23 was successful in point of attendance, and the programme rendered was an attractive one. Elsa Rougier, the Belgian 'cellolst, the soloist for the occasion, was the recipient of marked evidences of approval of her artistic work.

The Musical Club is actively rehearsing its large mixed chorus in the composition, The Swan and the Skylark, which is to be rendered at its approaching concert.

The project for the erection of the Coliseum in this city is progressing satisfactorily. Already nearly the required $300,000 has been subscribed, and a committee of leading citizens has been appointed to select the site. Plans are in preparation, and it is believed that the proposed building will ornament the city within a year's time.

Plans are maturing in connection with the future of Fountain Ferry Park as an open air amusement resort. It is finely situated for such a place and properly managed in the opinion of those familiar with the local situation such a venture should prove a success.

Louisville Lodge of Elks, No. 8, held a highly successful ladies' social session 28.

Al Bellman, who is appearing with his wife, Lottie Morro, in a sketch at Hopkins', is a Louisville boy, and is receiving a warm welcome from his home people.
CHARLES D. CLARKE.

MONTREAL.

Why Women Sin opened March 23 at Proctor's to good business. The play is above the average of its class. The characters are fairly well drawn and the plot is, for a melodrama, logical and consistent. The production is a good one. Kathryn Browne, as Dorothy Pemberton, gave a good performance. Ethel Brandon, who is well known here, made an excellent Pid. Frank Holland was a capable hero. Clifford Storch an acceptable villain. Little Murcille did clever work as the child Maxie. Harry C. Stafford's Sol Cohen was very amusing, and Walter Montague made the most of the detective, Morelake. Busy Izzy 30-4.

The ever popular Shore Acres is the bill at the Francais 23-28. J. T. Galloway scored at Nat Berry. Charles E. Fisher gave a clever character sketch of Joel Gates. Belle Theodore, as Anne Berry, and Mabel Wright, as Helen, both deserve special mention. The production is a good one in every respect. The Minister's Daughters 30-4.

Le Pyrre is the bill at the National Francais, with T. P. Pillion, Blanche Sablonniere, and Marguerite Audiot in the leading roles.

The popular Le Maitre des Forges is the bill at the Nouveautes. Owing to the illness of Miss Irwin the Earl of Rosslyn's date at the Academy was canceled.
W. A. TREMAYNE.

TOLEDO.

At the Valentine The Suburban held the boards March 20, 21. It was a good old time melodrama with a combination of pathos, humor, villainy, and sentiment, which play with the emotions at will. Business was fair. Jefferson De Angelis in The Emerald Isle 25 to fair house.

The Lyceum had a laugh getter in the shape of Rudolph and Adolph 22-28. The Masons are supported by a good co., and everybody got their money's worth. The house was well filled at every performance.

Down by the Sea, a romantic comedy-drama, was the attraction at Burt's 19-21. Elliot Dexter, the leading man, was ably supported by Fannie Curtis and a good co. The play was above the average and the attendance up to the usual standard. On the Stroke of Twelve never fails to get its share of the patronage, and the present engagement 22-25 was no exception to the rule.

The Nominee was the stock offering at the Empire 22-28. Mr. Glasier had a good part, as also did Miss Dean. Miss Earle made an ideal mother-in-law. Mr. Albion did not have much to do, and Miss Seymour was also handicapped. Mr. Harris had but little chance, and Miss Townsend was on the stage but a few minutes. The patronage was very good.
C. M. EDSON.

OMAHA.

At Boyd's Theatre Managers Burgess and Woodward offered The Strollers March 17, 18, with Marguerite Sylva in the leading rôle. Miss Sylva was in good voice and charmed all by her vivacity and grace. The comedy work of George Boniface was capital and the makeup and gestures of D. L. Don as the Prince was also excellent. Sally in Our Alley 19-21 introduced a large and clever co. Trixie Frigganza, in the name part, scored heavily, and there was not a poor artist in the co. The mise were large as well as wholesome, and the chorus large and trained.

Dodd Daly was seen to advantage as Uncle Bob in The Old Mill Stream 23; in fact, many of his friends have liked this part suits him better than any of his late vehicles. The support was fair and business was splendid. Kocian, the violinist, received a perfect ovation 25. There are a large number of Elks visiting in Omaha, who turned out en masse, but the musical treat was heartily enjoyed by the talent of the town irrespective of nationality. The Chaperone 27, 28. James O'Neill 29, 30. Francis Wilson 3, 4. York State Folks 5. W. H. Crane 6-8.

J. R. RINGWALT.

NEW ORLEANS.

The Reeves Brothers in Harvard was the attraction at the Tulane Theatre March 23-28. A large and attractive looking co. support these comedians, and although the play does not compare with their previous efforts, it met with some success. Dolly Varden 29-4.

Maloderous held the boards at the Grand Opera House 23-28, with The Slaves of Russia as the feature. The attendance continues good and the co. is doing excellent work. Under Sealed Orders 29-4. Kidnapped 5-11. The Bijou Musical Comedy co. 12.

At the Crescent Theatre the West Minstrel co. met with its usual annual hearty reception 23-28, and the attendance was excellent throughout the week. The Irish Pawnbrokers 29-4.

At the St. Charles Orpheum the attendance continues satisfactory and the bill is in every sense excellent. The features are the Colby Family, York and Adams, Mason Keller and co., McCue and Cahill, Gilbert's Musical Dogs, Albert Kartelli, Joseph Lafleur, and the ever popular Animated Pictures.

J. MARSHALL QUINTERO.

CLEVELAND.

Ethel Barrymore pleased large audiences at the Euclid Avenue Opera House March 23-28, appearing in Carrots, which preceded A Country House. Julia Marlowe 30-4.

That old perennial favorite, Hanlon's Superbs, made its annual appearance at the Lyceum Theatre 23-28, and seemed to have as many admirers as of yore. The Princess Chic 30-4.

The Volunteer Organist played by a good co. was the attraction at the Cleveland Theatre 23-28. A Woman's Sacrifice 30-4.

While Louis Nethersole, who is in advance of Julia Marlowe, was in the city, the name of the star he represents was suggested for the new theatre to be built on Prospect Street, in conjunction with the Colonial Hotel. In that event Miss Marlowe would open the house.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): A good vaudeville bill was presented week March 16-21. The Show Girl 23-28. Bijou Musical Comedy co. 30-4.——JEFFERSON THEATRE (R. S. Douglas, mgr.): West's Minstrels March 18; full house pleased. Royal Italian Band 19, 20; good houses. The Wrong Mr. Wright 21 pleased good house. Sweet Clover 23. Lulu Glaser 25, 26. Peck's Bad Boy 27. The Prisoner of Zenda 28.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Ellery's Royal Italian Band March 16, 17 pleased small audiences. Huntley-Moore Stock co. 18-21 presented The Lost Paradise, For Liberty and Love, Davy Crockett, and Roanoke in a creditable way; business good. Lulu Glaser 23. Rogers Brothers 30. West's Minstrels 31.

MONTGOMERY.—McDONALD'S THEATRE (G. P. McDonald, mgr.): Old Fiddlers' convention March 20. Young Ladies' Military Band (local) 26. Huntly Moore co. 30-4.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Foxy Quiller 17 pleased large audience. Ellery's Royal Italian Band 19 delighted large audience. Lulu Glaser 27. Sweet Clover 28.

TALLADEGA.—CHAMBERS OPERA HOUSE (Joe S. Chambers, mgr.): Pack's Bad Boy March 25. Dark 26-31.

SELMA.—ACADEMY OF MUSIC (Long and Reese, mgrs.): Sweet Clover March 27.

ARIZONA.

TUSCON.—OPERA HOUSE (A. V. Grossetta, mgr.): Dark. Curt's Dramatic co. canceled.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Tolson Stock co. March 16-27; packed houses. The Missouri Girl 28. Harry Beresford 31. Lost River 2. Tim Murphy 3. Kiltie's Band 4. Hoyt Comedy co. 6-11. George W. Scott co. 13-18.——ITEMS: Mabel Hite, who has been in the city for several weeks, left for New York.—E. S. Brigham, manager of the Gillis Theatre, Kansas City, Mo., was with Manager Head for several days looking after their interests here.—Mr. Fisk, of the People's Theatre, Chicago, who came here for a vacation, departed for Chicago 23.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Seyvard, mgr.): Charles D. Herman and the Warde co. March 18 in Romeo and Juliete to light business. Kathryn Kidder 16 in An Eye for An Eye; good house; strong co. Other People's Money 20 failed to appear, owing to death of one of co. W. G. Scott co. 23-28. The Wrong Mr. Wright 1. Sweet Clover 16. The Prisoner of Zenda 29.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, house): Kathryn Kidder March 16; excellent performance; good business. Warde co. 17, 18; fair performance and business. Other People's Money 19 canceled. Perucht-Beldini co. 23-28. Lost River 3. Tim Murphy 4. George W. Scott co. 6-11. Hoyt's Comedy co. 13-18.

FORT SMITH.—GRAND OPERA HOUSE (W. L. Hollinquest, mgr.): Other People's Money March 18 canceled. Charles Herman supported by the Warde co. in Othello 19; excellent performance to very light business. Lost River 4.

PRESCOTT.—GREESON OPERA HOUSE (Gordon and Pane, mgrs.): George W. Scott co. March 20, 21 in Roanoke, Little Lord Fauntleroy, and A New Married Man to heavy receipts; audiences pleased.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): The Fatal Wedding March 16-18; poor melodrama; slim houses. Virginia Drew Trescott in Strathmore and The Resurrection 19-22; exceptionally good; splendidly staged; houses satisfactory. The Kilties 16-18; three performances at Hazard's Pavilion to fine audiences; every one pleased. Zelie De Lussan gave her second concert 20 at Simpson Auditorium to crowded house. C. B. Hanford co. 23-28. Maccagni 25, 26. Mark Hambourg 24, 25.——BURBANK THEATRE (Oliver Morosco, mgr.): Ralph Stuart co. 22-28 gained great favor in The Musketeers; houses crowded. By Right of Sword 29-4.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): Elleford co. March 16-21 in A Lion's Mouth, In Missouri, Shenandoah, A Celebrated Case, Man's Enemy, and Cinderella; full houses. Charles B. Hanford in The Taming of the Shrew 30. Virginia Drew Trescott in Strathmore 27.——CITY PAVILION: The Kilties 21.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Ole Olson March 15 to good business. The Fatal Wedding 22. William Gillette 23, 24.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, mgr.): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Effie Elisler and co. presented When Knighthood Was in Flower March 19 to large business. The Second Mrs. Tanqueray 17 to large business. A Trip to Chinatown 22; fair business. Human Hearts 23. Our New Minister 30.——TEMPLE THEATRE (Grant Pauley, mgr.): A Millionaire Tramp 21 to good business.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Rose Coghlan in The Second Mrs. Tanqueray March 18; fair house; performance good. A Trip to Chinatown 22. Human Hearts 27. Our New Minister 29. Florence Roberts in Sapho 31. At Sandy Bottom 3. Lovers' Lane 5.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Boulder Glee Club 18; small business. Our New Minister 21; fine business; good co. Finnigan's Ball 27. Resurrection 28. Florence Roberts 3. Lovers' Lane 9.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Rose Coghlan March 18 in The Second Mrs. Tanqueray to crowded house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frahm, mgr.): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. S. Bunnell, mgr.): Martin Harvey in The Only Way to distinguished gathering. Mr. Harvey made a most favorable impression. His Sidney Carton was carefully and thoughtfully drawn; co. and settings picturesque and historically correct. General Society gang Mendelssohn's St. Paul March 18; house crowded to the doors. Chorus of 250 voices, under Emilio Agramonte, have never done better work. Anita Rio, Mrs. Burnham, E. Van Hoose, and Carl Dufft, all of New York, were the soloists. Evangeline (local) 20, 21 to tremendous business. 'Way Down East 23-25 enthusiastically received. Co. is one of the best that has been seen here in this play. Phoebe Davis, Archie Boyd, Ulric Collins, and John E. Brennan, a New Haven boy, were all excellent. The Mocking Bird 28, featuring Mabelle Gilman, scored a decided hit. It is a sparkling operetta, full of refinement and delicacy. The book is clean and the music tuneful and catchy. "The Lion and the Mouse" and "What's the Matter with the Moon To-night" being reclamanded. Edgar Ely, who has many admirers here, shared the honors with the star. The settings and costumes are strikingly beautiful. Lazarre 27. The Burgomaster 29. Katzenjammer Lodge Concert 29. Robert Edeson 30, 31. Creatore 1, 2. Mrs. Langtry, Sam Toy, John Drew, and Ben Hur, all early April bookings.——NEW GRAND OPERA HOUSE (G. B. Burnell, mgr.): The Night Before Christmas 21-25 pleased large audiences. Frank Bryan made a hit as Jack Phillips. A Jolly American Tramp 26-28 proved a financial success. The Fatal Wedding 30-1.——COLLEGE STREET HALL: Kneisel Quartette 21 in Chamber Concert to crowded house.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Mocking Bird March 22 greeted by large audiences; its tuneful melodies, handsome costumes and stage settings were greatly admired; Mabelle Gilman made her first appearance here as a star, and scored a big hit with her fine voice, good looks and winsome ways; the chorus was remarkably strong and of good voice. Ezra Kendall in The Vinegar Buyer 24 kept a large audience in broad smiles by his quaint and original humor; he was ably assisted by a competent co., that included Charles Bowser, Walter Thomas, and Ray Fairchild. The Burgomaster 25 pleased a good audience; the singing was good and the comedy parts in good hands. Mary Shaw in the weird but well acted Ibsen's Ghosts 26 to fair house; Miss Shaw in the leading part did good work. Everyman 27, 28. 'Way Down East 2, 3.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Good sized and well pleased audiences greeted Nellie McHenry in M'liss 23, 24; Frank Davies, formerly of this city, plays the leading man with dramatic skill. A. S. Lipman, well supported in the interesting drama, The Burglar, 25 played to two good sized audiences that manifested their approval by frequent applause. The Topsy Turvy Burlesquers 26-28, presented the usual burlesque and vaudeville to good business. Dainty Duchess 30-1. My Friend from India 2. A Desperate Case 3, 4.——ITEM: The Beefsteak Club, after much discussion and many explanations, were granted a charter by the State Legislature, now in session. Among the club's guests the past week were the following Thespians: Charles Bowser, Walter Thomas, and Ray Fairfield, of the Ezra Kendall co., and Frank Dayton, of the Nellie McHenry co.

A. DUMONT.

BRIDGEPORT.—SMITH'S COLONIAL (Edward C. Smith, mgr.): Foxy Grandpa March 19 repeated former success. Nellie McHenry 20, 21; well received in M'liss. Ezra Kendall in The Vinegar Buyer 23 to unusual applause. The Eleventh Hour 24, 25; "thrills galore." 'Way Down East 26-28; still popular with all. Across the Pacific 30-1. Alice Fischer in Mrs. Jack 2-4. Down by the Sea 6-8. On the Swanee River 9-11. Stuart Robson 20. Viola Allen 21, 22.——ITEM: G. B. Bunnell, of New Haven, was in town 25.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): The Burgomaster March 19; large house pleased; scenery and costumes are new and bright. The Liberty Belles 21; good audience. Mabelle Gilman 23. Mildred Holland 27. Quinlan and Wall's Minstrels 28. Corse Payton's Comedy co. 30-4.

EDWARD H. TIBBITS.

NEW BRITAIN.—BUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Payton's Comedy co. March 16-21 closed to good patronage. Nellie McHenry in M'liss 25 filled the house; competent cast. Mabelle Gilman in The Mocking Bird 27; house sold out in two hours. When We Were Twenty-one 28. A Little Outcast 2. Quinlan and Wall's Minstrels 4. De Wolf Hopper 6. The Holy City 7. Mildred Holland 10. Down by the Sea 11.——OPERA HOUSE (W. W. Hanna, mgr.): Fay Foster's Burlesquers 1.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Louis Mann March 21 delighted a large audience. The Fatal Wedding 25; fair business. Otis Skinner 26 welcomed by good audience. Quinlan and Wall's Minstrels 1. Robert Edeson 3. De Wolf Hopper 4. McDONOUGH THEATRE (Kennon and Co., mgrs.): Fay Foster co. 30, 31. Parisian Belles 3, 4. Dewey co. 7. Sam T. Jack's Burlesquers 15.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Riely, mgrs.): Dilger-Cornell co. March 9-16; fair business. Phelan Stock co. 23-28, presenting first half of week Secret Service, A Wife's Devotion, Was it a Dream, and A Bachelor's Honeymoon to S. R. O.; splendid satisfaction. Quinlan and Wall's Minstrels 30. Creatore's Band 31.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): All On Account of Eliza March 20 pleased packed house. The Burglar 24; fair attendance. When We Were Twenty-one 26. Lecture 27. Quinlan and Wall's Minstrels 2. An American Gentleman 4. The Eleventh Hour 6.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Bostock's Animal Arena March 16-21 closed successful engagement. Mary Shaw and her excellent co. in Ghosts 25; one of the most interesting entertainments of season. The Burglar 26. The Burgomaster 27. Nell Burgess 28.

BRISTOL.—OPERA HOUSE Michael Brothers, mgrs.): Quinlan and Wall's Minstrels 3. Bennett-Moulton co. 6-11. 'Way Down East 17. My Friend from India 21.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Jere McAuliffe Comedy co. March 16-21; successful week's engagement. Mabelle Gilman in The Mocking Bird 24; excellent co. to S. R. O.

WINSTED.—OPERA HOUSE (J. R. Spaulding, mgr.): Human Hearts March 25; good performance to capacity. An American Gentleman 1. 'Way Down East 15. Down by the Sea 20.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, mgr.): Human Hearts March 19 to large house. Foxy Grandpa 20 to crowded house. The County Fair 28. Corse Payton's Stock co. 30-4.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The Fatal Wedding March 24; good performance; large audience.

DELAWARE.

WILMINGTON.—LYCEUM THEATRE (Edwin R. Salter, mgr.): Only a Shop Girl March 19-21 to capacity. A Warm Match 23-25; fair houses. Alphonse and Gaston 26-28. A Hoosier Daisy 30-1. In Convict Stripes 2-4.——GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): W. H. Crane 20 to good business. The Rivals 21 pleased. Bennett and Moulton co. 23-28 opened to large house in The Captain's Mate and continued to fair business in Darkest Russia, Outcast of Society, A Prisoner of Algiers, A Daughter of the South, The Pay Train, A Struggle for Life, Fogg's Ferry, and The Country Girl. Mrs. Langtry 30. Richard Carvel 2. Herbert Kelcey and Effie Shannon in Sherlock Holmes 3. Queen of the Highway 4.

FLORIDA.

TAMPA.—TAMPA BAY CASINO (R. L. Chase, mgr.): Arnold Stock co. March 16-21; good houses pleased. Plays: In Honor Bound, Midnight in Chinatown, Self Accused, Lost in Siberia, The Struggle of Life, Life in Greater New York, and James Boys. T. L. I. Minstrels (local) 23 pleased. Sons of Ham (local) 2.

JACKSONVILLE.—BURBRIDGE THEATRE (J. D. Burbridge, mgr.): The Bostonians in Robin Hood March 18 to S. R. O. The Prisoner of Zenda 19; good performance to large house. Foxy Quiller 20; two performances to packed houses. Hasham Opera co. 23-28.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (Charles F. Hopkins, Jr., mgr.): Hashim Opera co. March 17-25 presented The Mikado, The Chimes of Normandy, Boccaccio, The Queen's Lace Handkerchief, and Maritana; small houses; co. very good.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, mgrs.): Sweet Clover March 20, 21; fine business; excellent performance. Lulu Glaser presented Dolly Varden 23, 24; good business; big hit. The Prisoner of Zenda 25, 26; good attendance; enjoyable performance. Foxy Quiller 27. Rogers Brothers 1, 2. West's Minstrels 3, 4.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): The Bostonians March 17 in Robin Hood; good business; excellent performance. Richard Golden 19 in Foxy Quiller pleased fair house. Lulu Glaser in Dolly Varden 20 captivated one of the best houses of season. The Prisoner of Zenda 23; fair co. and business.

SAVANNAH.—THEATRE (W. B. Scoville, mgr.): The Bostonians in Maid Marian March 19 to one of the largest of the season's audiences. Foxy Quiller with Richard Golden 21; small house disappointed. Arnold Stock co. 23-28. Hashim Opera co. 30-4.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Lulu Glaser March 19 in Dolly Varden pleased crowded house. The Bostonians in Maid Marian pleased large audience. Payton Sisters 30-4.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Sweet Clover March 19; excellent performance to good business. Foxy Quiller 20.

AMERICUS.—GLOVER'S OPERA HOUSE (Jesse and Dudley, mgrs.): The Prisoner of Zenda March 21 to large and delighted audiences.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Darkest Hour March 17; fine production; topheavy house. Lovers' Lane 19; deserved better patronage. Barlow's Minstrels 3; Finnigan's Ball 6. Louis Morrison 7. Al. G. Field's Minstrels 11.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, res. mgr.): John Griffith in Macbeth March 16 to good business. The Peddler's Claim 20. Morrison's Faust 23. Al. G. Field's Minstrels 25.

POCATELLO.—AUDITORIUM (Cal Hanaford, mgr.): The Darkest Hour March 16 to good business. Lovers' Lane 20; good business and co. John Lindsay co. 23-28.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Dark.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, mgr.): A Montana Outlaw March 16; small audience; very laughable. Captain Jinks 19; performance fine; attendance small. Walker Whiteside in The Merchant of Venice 20; large and well pleased audience. The Katzenjammer Kids 21; large and well pleased audience. King Dodo 22 (return); S. R. O. well satisfied. At Cripple Creek 23; top heavy house well pleased. Monte Carlo Girls' Burlesque co. 7. James O'Neill 9. Eight Bells 10. An Orphan's Prayer 11. Henrietta Crosman 13.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Elisabeth Kennedy in Captain Jinks of the Horse Marines March 17; fine house; fine performance. Resurrection 18 canceled. King Dodo 20 packed house; good co. A Royal Slave 21; fair house. A Man of Mystery 22; large house. Henrietta Crosman in The Sword of the King 24. Hunting for Hawkins 25. At Cripple Creek 26. A Prince of Tatters 27. Vogel's Minstrels 28. A Railroad Jack 29. Kocian 30. Sally in Our Alley 1.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.): David Harum March 16; fair business. Jefferson De Angelis in The Emerald Isle 18; good satisfaction to fair business. The Christian 23. Stetson's U. T. C. 27. Wormwood 1. Flo Irwin 3. Hi Henry's Minstrels 4. Warde and James 6. Hello, Bill 10. The Flints 13-18. Mahara's Minstrels 20. The Flaming Arrow 25.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): The Christian March 20 to large and well pleased audience. A Royal Slave 23 to small business. Are You a Mason 26. The Katzenjammer Kids 31. A Breezy Time 16. Barney Gilmore 2. David Higgins in At Piney Ridge 18. The Flaming Arrow 24. The Moonshiner's Daughter 30.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Down and Up March 18; fair house pleased. A Prince of Tatters 21; large house; best of satisfaction. Maloney's Wedding Day 24; fair house; did not give satisfaction. William Owen in The School for Scandal 13.——ITEM: During the closing season the house will be remodeled and frescoed.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): The Christian March 17 (Ushers' benefit) was not a success as they realised only 60 cents each over a $550 guarantee. Captain Jinks 20 to small audience. The Midnight Express 21 pleased fair house. Alaska 23. King Dodo 25. A Woman's Sacrifice 26. Maloney's Wedding 28.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, mgr.): Ten Nights in a Bar Room March 21 to good business. The White Slave 22 pleased large audience. The Fays 23-26 opened to large house. Davy Crockett 28. Brown's in Town 29. Howe's Moving Pictures 30-3.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Hagenbach's Trained Animals March 18-20; large business. The Christian 21 to S. R. O.; performance excellent. An Orphan's Prayer 22 to large and well pleased audience. Ten Nights in a Bar Room 23. Zig Zag Alley 29.

QUINCY.—EMPIRE THEATRE (Chamberlin and Harrington and Co., mgrs.): Resurrection March 20; small attendance. Henrietta Crosman in The Sword of the King 23; good and well pleased audience. A Railroad Jack 24. Banda Rossa 25. Brown's in Town 28.

MORRISON.—AUDITORIUM (Lewis and Shelley, mgrs.): Harry Shannon co. March 16-21 opened in Legally Dead. Other plays: O'Brien, the Contractor, Two Little Rogues, The Opera Singer, Camille, Paradise Regained, and Grandpa's Foxy Kids; poor business; excellent satisfaction.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): The Christian March 18; full house; appreciative audience. The Orphan's Prayer 21; good houses and satisfaction. The Katzenjammer Kids 27. Flo Irwin 30. The Fast Mail 4.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): The Orphan's Prayer March 20 to fair business. Rockey's Star Specialty co. 21 to good audience. A Devil's Auction 3. Uncle Josh Spruceby 5. Hello, Bill 11.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Walker Whiteside in Richard III March 17 pleased good house. The Katzenjammer Kids 19; fair business. Captain Jinks of the Horse Marines 24 pleased full house.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Walker Whiteside in Richard III March 17 pleased full house. A Montana Outlaw 21; good houses. Alaska 22; fine business satisfied. King Dodo 27. Hunting for Hawkins 29.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Younger Brothers March 18; fair house pleased. Swedish Theatrical co. 20, 21; fair business. The Flints 30. Henrietta Crosman 6. James O'Neill 14.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): Henrietta Crosman March 27. The Katzenjammer Kids 28. The Fays 30-4. John W. Vogel's Minstrels 6. Nat C. Goodwin and Maxine Elliott 7. Francis Wilson 10. Mahara's Minstrels 13.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, mgr.): King Dodo March 18 packed house (receipts $722.50); best of satisfaction. Mare 20 arrived at 7.30 p.m., too late to show. Returned 23. Maloney's Wedding Day 30.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): The Resurrection March 17; business and performance fair. King Dodo 19; business and performance good. Gaskell Stock co. 23-25. A Royal Slave 26.

MARSHALL.—PYTHIAN THEATRE (Rector and Baird, mgrs.): E. J. Carpenter's For Her Sake March 17; good performance to fair house. Maloney's Wedding Day 24. The School for Scandal 11. One Night in June 14. Russell's Comedians 20-22.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): Davy Crockett March 23; poor house and performance. Ten Nights in a Bar Room 24. Are You a Mason 25. The Christian 28. Al. Wilson in The Prince of Tatters 31.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Kennedy's Players March 16-29 to good business. Plays: Chuck, Grit, The News Boy, Faust, and The Midnight Express. King Dodo 26. Rosar and Mason 6-11.

DIXON.—OPERA HOUSE (Charles Eastman, mgr.): Mahara's Minstrels March 19; good house and co.——ITEM: Since the death of F. A. Truman, Charles Eastman will hereafter manage the house.

MENDOTA.—GERMANIA OPERA HOUSE (J. H. Dubbs, mgr.): Beggar Prince Opera co. March 25. Benedict's Resurrection 28. The Boy Tramp 2. A Merry Chase 10. A Breezy Time 17.

METROPOLIS.—MUSIC HALL (Whyers and Quante, mgrs.): Maloney's Wedding Day March 11; good business. The Fast Mail 24. Perucht-Beldeni co. 30-4.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Alaska March 24 deserved better business. Russell's Comedians 2-4. William Owen in The School for Scandal 9. One Night in June 13.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): The Christian March 18 pleased large house. A Royal Slave 22 did well. At Cripple Creek 26.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Uncle Josh Spruceby 1. The Moonshiner's Daughter 28 canceled their season, ending 25.

MATTOON.—THEATRE (Charles Hogue, mgr.): Maloney's Wedding Day March 19; fair house. A Prince of Tatters 20 pleased fair business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Durno, magician, March 20; delightful performance to good business.

GALENA.—OPERA HOUSE (Charles Shearer, mgr.): Mahara's Minstrels March 21; good performance and business.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Dark March 22-28.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): A Modern Outlaw March 17; good house. Modern Woodman's Fiddlers' Contest (local) 18; financial success. Mrs. Fiske in Mary of Magdala 19; S. R. O.; well pleased. E. J. Carpenter's For Her Sake (return) 20; good house. Maloney's Wedding Day 21; matinee and evening good houses. Al. H. Wilson (return) in A Prince of Tatters 23; good house pleased. Captain Jinks of the Horse Marines 24; good house pleased. Alaska 25. The Burglar and the Waif 26. Hello, Bill 28. Howard-Doreet co. 1-3. King Dodo 4.

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HOOSIER HOLLOW

(Frank E. Stouder, mgr.): Frank Daniels in Miss Simplicity March 16; fair house; performance excellent. Midnight in Chinatown 17 to two large houses. Arizona 18 delighted large house. Rudolph and Adolph 19; good business; pleased. Beyond Pardon 20; large business. The Game Keeper 21 to two large houses. The Gambler's Daughter 23. Imprudence 24. Foxy Grandpa 25. Captain Jinks 26. Zig Zag Alley 27. Uncle Josh Spruceby 28. Holden Comedy co. 30, 31, and 2-4. Are You a Mason 1.

EVANSVILLE.—GRAND (C. J. Scholz, mgr.): Mrs. Fiske March 18 in Mary of Magdala; large and select house; criticism unusually favorable. A Prince of Tatters 19; poor house; performance fair. Florodora 21 fared better. Howard Dorset co. 23-28 opened in Grit, the Newsboy. The Prisoner of Zenda 30. King Dodo 2. A Ruined Life 3. The School for Scandal 5. The Burglar and the Waif 11.——PEOPLE'S (C. J. Scholz, mgr.): Rose Hill Gayety co. 22 pleased fair house. Trans-Atlantic co. 29. City Club 4. Trocadero Burlesquers 12.

WASHINGTON.—OPERA HOUSE (Hagrall Brothers, mgrs.): The Convict's Daughter March 18 pleased fair audience. The Show Girl 19 canceled. E. J. Carpenter's For Her Sake 20. The School for Scandal 4. One Night in June 11.——ITEM: Frank Green, of Vincennes, Ind., has leased the opera house here for a term of years and will assume control of the local playhouse after June 1. Mr. Green will run the house here in connection with McJimsey's Theatre, of Vincennes, Ind.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Rudolph and Adolph March 17 pleased good house. Adelaide Thurston 21; good house and performance. Beyond Pardon 23. Foxy Grandpa 24. Holden Comedy 27 canceled. The Convict's Daughter 28. The Fay Twins 30. Janice Meredith 2. The Silver Dagger 4. Hans Hanson 11.——PHILLIPS OPERA HOUSE (O. G. Murray, mgr.): Metropolitan Burlesquers 23. Madame Jate 6-11. Pelham's co. 13-18.

BRAZIL.—McGREGOR OPERA HOUSE (H. H. Leavell, mgr.): For Her Sake March 19 to good business. The Convict's Daughter 21 to fair business. Hickman Bradley in Down and Up 23 to small business. Al. H. Wilson in A Prince of Tatters 24 pleased large audience. Lewis's Operatic Minstrels 25. Old Plantation 28. Who, What, When Minstrels 30. Gil Fiddler Contest 1. The Game Keeper 2. Chaney Stock co. 6-11. The Burglar and the Waif 13. One Night in June 15.

LOGANSPORT.—BOWLING'S OPERA HOUSE (John E. Bowling, mgr.): The Fays March 16, 17-21 to S. R. O.; large business (prices 25, 35). Hickman Bradley in Down and Up 23 failed to place a very large house. The Fays 24, 25. A Gambler's Daughter 26. Hello, Bill 27. Barney Gilmore in Kingston for 48 Hours 28. Wm. Whit. When Minstrels 4. In New York 5. Wm. Whit. When Minstrels 6. Over Niagara Falls 7. Louis James-Frederick Warde 11. Sun Bar Moving Pictures 12.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Imperial Stock co. March 16-21 opened to S. R. O.; good business throughout week. Plays: Captain Impudence, The Lost Paradise, A Daughter of the South, The Great Devereux Case, The Voyageur, Casey's Coon Roads, The Dangers of a Great City; part of satisfaction. The Game Keeper 27. William Owen in The School for Scandal 28.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): De Angelis in The Emerald Isle March 19 pleased large house. A Thoroughbred Tramp 21 capacity; top heavy house.——AUDITORIUM (Harry G. Sommers, mgr.): Wormwood 17 pleased gallery. Ten Nights in a Bar Room 20; large crowd. For Her Children's Sake 21; capacity co.; to good house. William H. Crane in David Harum 23.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): John W. Vogler's Minstrels March 12 to S. R. O.; satisfactory performance. Foxy Grandpa 19; pleased large audience. Pickaninny Days 21 pleased large audience; universal satisfaction. A Gambler's Daughter 28. Tracy, the Outlaw (return) 30. Down Mobile 6. The Flaming Arrow 14.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): The Game Keeper March 19; fair house; well pleased. The Gambler's Daughter 20; fair house; satisfaction. The Missouri Girl 21; fair house; satisfaction. The Missouri Girl 22. Tracy, the Outlaw 23. When What, When Minstrels 7.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): Pickings from Puck March 19; good number; one of the best attractions of season. The Silver Dagger 21 entitled large house. The Convict's Daughter 24; light business; fair attraction. Hick'ry Farm (local) 31.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, mgr.): Calvert's Electric Triumph March 18; large house; good attraction. E. J. Carpenter's For Her Sake 19 pleased fair house. The Game Keeper 1. One Night in June 15.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Packard March 16; packed house; satisfaction. The Missouri Girl 21; S. R. O. Uncle Josh Spruceby 28. Jubilee Singers 31. The Silver Dagger 14.

ALEXANDRIA.—OPERA HOUSE (H. V. Otto, mgr.): Vogel's Minstrels March 20 pleased large audience. A Thoroughbred Tramp 23; good business; performance satisfactory. William Owen 27. The Game Keeper 28.

LA FORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Winchester March 18 pleased good house. Lyman E. Glover's Moving Pictures 24. A Royal Slave 25. Wabash Glee Club 6. Over Niagara Falls 10.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): The School for Scandal 20; fair house; pleased. Winchester 21; good house and performance. The Convict's Daughter 23; fair house; pleased. Foxy Grandpa 24.

HAMMOND.—TOWLE OPERA HOUSE (M. M. Towle, mgr.): Roanoke March 18; fair house; poor performance. The Christian 19 to good house. A Royal Slave 20.——HOFFMAN OPERA HOUSE (Charles Hofman, mgr.): Sporting Life 29.

FRANKLIN.—NEW OPERA HOUSE (L. Rogersfeld, mgr.): The Katzenjammer Kids March 5 packed house. The School for Scandal 23. Carpenter's For Her Sake 9. The Burglar and the Waif 14.

BENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): Volpes March 13; business good; performance good. A Royal Slave 20. Uncle Josh Spruceby 1 canceled. Wabash Glee Club 2.

GREENSBURG.—THE GRAND (A. Gayert, mgr.): The School for Scandal March 21 deserved better house. Hans Hanson 4.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Arizona March 17 to fair business. Rudolph and Adolph 20 to small house.

GOSHEN.—OPERA HOUSE (F. J. Irwin, mgr.): David Harum March 21; fair business; good performance. Zig Zag Alley 28.

HUNTINGTON.—OPERA HOUSE (Ed Hester, mgr.): Beyond Pardon March 21; good satisfaction; fair business.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): A Thoroughbred Tramp March 23; fair business. Down and Up 25. A Woman's Sacrifice 27.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): The Silver Dagger March 24; good performance to small business.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (G. H. Langsdale, mgr.): Two Jolly Rovers March 17; good performance and house. The Denver Express 24.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Berner, mgrs.): Olympia Opera co. March 13 in Wang to good business. Local Minstrels 23.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Uncle Josh Spruceby March 13 failed to appear. Schubert's Symphony Club 23.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Murray and Mack March 20 in A Night on Broadway to capacity business; one of the best attractions of its class ever seen in the house. The Chaperones 2.——ITEMS: The Elkader Opera House co. has been incorporated in this State with a capital of $12,000. The co. will build a theatre to replace the one recently burned.—The Jabour Carnival co. will furnish the features of a big carnival to be held at Soo City, June 29, to July 4.—Anna Morgan, a teacher of theatrical delsarte, announces a Hamlet with the male Hamlet left out, as it is proposed to have the entire cast composed of young women.—Waukegan, Ill., which has had no theatre for a couple of years, is to have a new playhouse, upon which work will commence within a month.—Elks owned the city of Red Wing, Minn., 20, when delegations from many points in Minnesota gathered there to officiate at the institution of a new lodge of Elks.—Mayor Ellis D. Robb, who represents Tre Minnor at Eldora, Iowa, has just completed one of the finest collections of signed photographs of celebrities in the West. The pictures will be hung in the new Carnegie Library, which will be dedicated early in April.

FRANK R. FOSTER.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Hunting for Hawkins March 17; very small but appreciative audience. Hi Henry's Minstrels 18 up to standard; splendid business. High School Orchestra (local) 21; good house; pleased. Labadie's Faust 23. A Devil's Auction 24. Murray and Mack 25. Kidnapped in New York 27. Wm. Willis Walker 28. The Moonshiner's Daughter 1.——GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Gaskell and McGrait co. 16-21 failed to appear. Anna Eva Fay 6-11.——ITEM: It has been announced that the Grand Opera House has joined a circuit which is being organized by C. P. Blount, of Des Moines.

AUSTIN J. MUMMERT.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): A Breezy Time March 21 to fair house. A Merry Chase 7. Peck's Bad Boy 11.——WILSON THEATRE (C. D. Wilson and Son, mgrs.): E. J. Carpenter's For Her Sake 17; capable co.; attendance 600. The Devil's Auction 19 pleased audience of 961 paid admissions; receipts, $707. Daniel Sully in The Old Mill Stream 20. Was She to Blame 1. Andrews Opera co. in Martha 6. A Millionaire Tramp 11. Elks' Minstrels (local) 14. The Devil's Lane 16. North Brothers 20-25. Morrison's Faust 28.——ITEM: C. C. Wilson, junior manager of the new Wilson Theatre, and Daisy M. Weber were quietly married at the Manse on March 21.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Strollers March 19; good satisfaction to S. R. O. Sally in Our Alley 20 to good business. W. H. Crane 30. James O'Neill 2. Francis Wilson 6.——GRAND OPERA HOUSE (William Foster, mgr.): Murray and Mack 16-18 presented A Night on Broadway to S. R. O. Hunting for Hawkins 19-21 to fair business. Kidnapped in New York 22-25 pleased large business. The Telephone Girl 26-1. Devil's Lane 6-8.——THE AUDITORIUM (William Foster, mgr.): Mrs. Patrick Campbell 24 presented The Joys of Living before very large audience.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Howard-Dorset co. March 16-21 drew well. Ernest Thompson Seton 23 delighted crowded house. Hi Henry's Minstrels 27. A Ruined Life 30. Henrietta Crosman 31. A Breezy Time 3 and Side Tracked 5; both canceled. James O'Neill 11. Vogel's Minstrels 14. Monte Carlo Girls 15. Gaskell's Stock co. 20-25.——STOUT AUDITORIUM (T. M. C. A. mgrs.): George H. Jott Concert co. 9.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Medicine co. 16-21. 23-28.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): Chase-Lister co. March 16-21; successful week. Legality Dead 23; fair business. High School play and entertainment 24; crowded house. The Resurrection 26. The Devil's Auction 27. Sally in Our Alley 28. Hi Henry's Minstrels 30. Gaskell Stock co. 1-4.——ITEM: The Economic Theatre building has been sold by the Des Moines Life Insurance Co., its present owners, to a group of local capitalists. No change in theatre management.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington, and Co., mgrs.): Murray Comedy co. March 16-21 to good average business; satisfactory performances. Murray and Mack 23 to large and highly pleased audience. The Western Girl, booked for 24, failed to appear. Banda Rossa 25. Henrietta Crosman 28. Sally in Our Alley 30. A Devil's Auction 31. Vogel's Minstrels 4. The Chaperons 6. Francis Wilson 9. The Moonshiner's Daughter 13. The Younger Brothers 17.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Chase and Lister's co. March 9-14 opened in Stricken Blind to S. R. O. Balance of week: On the Chesapeake, In the Rogues' Gallery, A Man of Mystery, The Sea of Ice, and Beyond the Rockies; good business. Hi Henry's Minstrels 24; date changed to 23. The Strollers 20 to S. R. O. Peck's Bad Boy 21. Hi Henry's Minstrels 23 to S. R. O. A Devil's Auction 28. Fiora De Vess co. 30-4.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Charles E. Yale's Devil's Auction March 16; large house; satisfaction. North Brothers 17-21 pleased good business. Plays: The Tie That Binds, David Garrick, Old Farmer Allen, East Lynne, An Irish American Cousin, and Turned Up. Lefebre and Carpenter co. 23, 24. Maud Ballington Booth 25. Divorced 26. Mrs. Patrick Campbell 27. Younger Brothers 28.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): The Pinks, hypnotists, March 16-19 entertained packed houses 16-19. The White Slave 21; fair attendance and performance. Hunting for Hawkins 22; fair audience. Dark 23 and 24. Henrietta Crosman 25. Sallie in Our Alley 26. Banda Rossa 27. The Devil's Auction 28. Barney Gilmore 29. Zig Zag Alley 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, mgr.): A Railroad Jack March 17; large audience. The White Slave 19 drew moderately. Younger Brothers, Bank Robbers, 20 was not as bad as the name would imply. Murray and Mack 21; top-heavy house. Hi Henry's Minstrels 24; large matinee audience. Sally in Our Alley 25. A Devil's Auction 26. Barney Gilmore 29. Henrietta Crosman 30.

SPENCER.—GRAND OPERA HOUSE (Roy O. Tepper, mgr.): Beggar Prince Opera co. March 14 to Oliverite; fair house; excellent performance. The Messenger Boy 27. Blind Boone Concert co. 6. Peck's Bad Boy 7. Was She to Blame 13. Orchestra Concert (local) 21. Ed Andrews Opera co. 27.

CHEROKEE.—GRAND OPERA HOUSE (M. R. Robertson, mgr.): Beggar Prince Opera co. March 17 in The Chimes of Normandy; fine house; excellent satisfaction. Leland Powers (Lecture Course) 20 to S. R. O. Younger Brothers 27. Hooligan's Troubles 31. Peck's Bad Boy 3. Local 10.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Jefferson De Angelis in The Emerald Isle, March 16 pleased fair house. Reconsecration 19; light business. Annie Oakley 20 canceled. A Railroad Jack 21; fair business. Murray Comedy co. 22-28 opened to capacity in Two as Steel.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): The White Slave March 17; poor attraction; fair house. Peck's Bad Boy 19; good attraction; good business. A Devil's Auction 21; fine production; fair business. Younger Brothers 23. Sally in Our Alley 24. Hi Henry's Minstrels 25.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Gambler's Daughter March 17 to fair business. The Devil's Auction 20 pleased full house. Hi Henry's Minstrels 26. The Chaperons 3. Side Tracked 6. The Moonshiner's Daughter 9. E. J. Carpenter's A Little Outcast 15.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Gaskell Stock co. March 16-19 in A Silent Partner, My Lady Nell, and The City of New York; fair business and performance. Labadie's Faust 27. Beggar Prince Opera co. 4. Chase-Lister co. 13-18.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): The Strollers March 20 turned people away; excellent satisfaction. Peck's Bad Boy 21 to fair house. Hi Henry's Minstrels 23 pleased packed house. A Devil's Auction 25. Fiora De Vess co. 30-4.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Schumann Lady Quartette March 23 pleased S. R. O. Peck's Bad Boy 28. The Moonshiner's Daughter 7. E. J. Carpenter's A Little Outcast 14.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Daniel Sully in The Old Mill Stream March 21 deserved far better patronage. The Moonshiner's Daughter 22 to good business. Younger Brothers, the Bank Robbers 29.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, mgr.): Beggar Prince Opera co. March 23 presented The Chimes of Normandy to large house; satisfaction.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): E. J. Carpenter's For Her Sake March 18; good co. A Breezy Time 24. Was She to Blame 28. Andrews Opera co. 13.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): The White Slave March 18; good business; pleased. A Breezy Time 28; light business, owing to bad weather; good co.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt, and Co., mgrs.): The Pinks March 25-28. Thomas Orchestra 2.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Crawford and Kane, mgrs.): Richard and Pringle's Minstrels March 16; large audience; pleased. The Moonshiner's Daughter 17; fair co. and performance; average attendance. Pennsylvania 21; fair attraction, cast and attendance. A Woman's Sacrifice 22; good house; cast and performance fair. The Chaperons 23. Hi Plunkard 28. Lillian Mortimer co. (return) 30-4. W. H. Crane in David Harum 1. York State Folks 2. Sanford Dodge 4. RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (R. L. Harding, mgr.): Katherine Willard in The Power Behind the Throne March 17; large attendance; best of satisfaction. Finnegan's Ball 18 pleased good house. O. C. Thurston Stock co. 19-21; fair business. Plays: The Sleeping City, Pulse of Greater New York, East Lynne, and My Uncle from New York. Davy Crockett 23. Hi Plunkard 24. A Trip to Chinatown 26. California 27. Jessie Eldridge Southwick 30. High School Opera co. (local) 3, 4.——TOLER AUDITORIUM (H. G. Toler, mgr.): Banda Rossa 18 pleased fair attendance. Montavilla Flower 23. The Chaperons 24. George R. Wendling 2. Theodore Thomas Orchestra 14. Vessie Farrell co. 6-18, except 14.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Side Tracked March 16 pleased good house. A Devil's Lane 17; fair house and co. Redmund co. 19-21 in Davy Crockett, Great Bank Robbery, and For Love's Sake; good business; poor co. The Power Behind the Throne 24. Jubilee Singers 25. The Wards co. 27. A Millionaire Tramp 28. Slater's Madison Square Theatre co. 30-4.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Laura Winston Stock co. March 16-21; fair business and co. Plays: Kathleen Mavourneen, A True Kentuckian, Jane, The Two Orphans, In His Power, and The Thirst for Gold. The Stowaway 25 canceled. Dr. W. A. Quayle 30, lecture. Pennsylvania 31. Hi Plunkard 3.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Wiedeman's co. March 16-21 in Down in Egypt, My California Home, Dixie Land, A Fight for Honor, The Steam Laundry, The Sea of Ice, and Cinderella; very poor performances to fair business.——ITEM: The above co. will close for the season next week at Burlington, Kans.

HUTCHINSON.—HORNE THEATRE (W. A. Lee, mgr.): Banda Rossa March 17; good house; splendid satisfaction. Katherine Willard in The Power Behind the Throne 18; only half house, on account of rain; very fine co. Finnegan's Ball 20; good co. and house. Hi Plunkard 21 to S. R. O.; matinee and night; good co.

BURLINGTON.—MIDLAND OPERA HOUSE (Shipper and Mavy, mgrs.): Wiedeman's Stock March 16-28; good co.; good houses. The Golden Box 29-31; fair co.——NEW HAMILTON OPERA HOUSE (J. J. Newcomb, mgr.): A Devil's Lane 19 failed to appear.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Leonard Stock co. March 9-11; good co.; poor business. Richards and Pringle's Minstrels 17; good co. and business. Brown's in Town 18 pleased large house. E. J. Carpenter's A Little Outcast 28. Uncle Josh Spruceby 4.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Gerrit Cunningham, mgr.): Pennsylvania March 20 to fair business; performance pleasing. The Chaperons 22 proved excellent; large business. A Stranger City 23. Murray and Mack in A Night on Broadway 5.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Floyd R. Briggs' Dramatic co. March 16-21; good business and performances. Plays: On the Inside Track, My Uncle from New York, and Former Reputes.

INDEPENDENCE.—THEATRE (R. Bluster, mgr.): Hi Plunkard March 16; S. R. O.; good performance. Ethel York Stock co. 23-28 opened to S. R. O.; good co. A Devil's Lane 24 (return); excellent performance; packed house.

CHANUTE.—WILLIAMS' NEW THEATRE (G. W. Williams, mgr.): Side Tracked March 19 appreciated by large house. Burke-Taylor co. 23-28 opened in Home, Sweet Home. Ethel Tucker co. 6-11.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Leonard Stock co. March 17, 18, presenting The Forger's Daughter and My Uncle from New York to fair business. Dark 23-28.

JUNCTION CITY.—OPERA HOUSE (T. W. Dora, mgr.): The Power Behind the Throne March 20; fine performance; full house. The Stowaway 27. Pennsylvania 30.

OTTAWA.—ROHRBAUGH THEATRE (G. R. Hubbard, mgr.): Banda Rossa March 20; two concerts; afternoon, light; evening, large house; pleased. Hi Plunkard 27.

FORT SCOTT.—DAVIDSON THEATRE (Harry E. Brnich, mgr.): Side Tracked March 21; fair business. Hoosier-Wards co. 23. York State Folks 31. A Millionaire Tramp 1. Last River 7.

NEWTON.—OPERA HOUSE (S. W. Lindsay, mgr.): E. J. Carpenter's A Little Outcast March 17 pleased good house. California 26. Hi Plunkard 3.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Flanigan's Ball March 17; good satisfaction to full house. Hi Plunkard 19; topheavy house.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James R. Enslish, mgr.): Florodora March 17 pleased good business. The Prince of Tatters 18 delighted fair audience. Hans Hanson 21; poor performance to fair business. The Fast Mail 22; fair business; good production. The Prisoner of Zenda 24. Hello, Bill 25. Governor Bob Taylor 26. Richards and Pringle's Minstrels 27. Other People's Money 28. King Dodo 30. Perschi-Beldini co. 6-11.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): Foxy Grandpa March 13; large business; fine performance. Edward Baxter Perry 19, 20; excellent entertainments to good business. A Foxy Tramp 23 canceled. The Innocent Beauties co. 24. Kathryn Kidder 26. Winchester 30. Richards and Pringle's Minstrels 1. The Convict's Daughter 4. A Breezy Time 5. Sherman Comedy co. 13-19. E. J. Carpenter's For Her Sake 27.

WINCHESTER.—THE WINCHESTER (Bryan and Martin, mgrs.): Mozart Symphony Club March 6; good performance to poor house. Thelma 20; largest house of season; good performance. The Dice of Death 25; ordinary performance to poor house. Winchester 2. The Prisoner of Zenda 14. Other People's Money 22.

OWENSBORO.—NEW TEMPLE THEATRE (Polley and Burch, mgrs.): The Wrong Mr. Wright March 12 to fair house. Florodora 19 to packed house. Hello, Bill 23; small house. The Prisoner of Zenda 31. King Dodo 1. Hunting for Hawkins 15. Harris Parkinson co. 20-25. Leon Herrmann 29.

RICHMOND.—NEW OPERA HOUSE (D. C. and R. S. Wiggins, mgrs.): Thelma March 17; good co.; fair house. The Four Flickerts in Rip Van Winkle 30-1. Winchester 2. The Prisoner of Zenda 4.——GRAND OPERA HOUSE (R. Jarrett, mgr.): The Dice of Death March 27.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Florodora March 20 pleased. Hello, Bill 24; performance good. Hans Hanson 27. E. J. Carpenter's For Her Sake 28. Other People's Money 1. Barlow and Wilson's Minstrels 3.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Sherman Comedy co. March 19-21 in My Friend from Arkansas, Two Orphans, and East Lynne; good houses; fair co. Romeo and Juliet and The Merchant of Venice 30, 31.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Hello, Bill March 21; business small; performance fair. Holden Comedy co. 23, 24, in Nobody's Claim and Under Two Flags to capacity. Florodora 25. Kathryn Kidder 26.

BOWLING GREEN.—PATTEE'S OPERA HOUSE (J. M. Robertson, mgr.): The Fast Mail March 18 pleased large house. Vendome Stock co. presented A Gilded Fool to fair business; fine performance. Kathryn Kidder 24.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, mgr.): Florodora March 24; large audience; good performance. The Dice of Death 27. The Heart of Maryland 30. The Prisoner of Zenda 3. The Kilties 14.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): The Fast Mail March 19; good business; fair performance. Hans Hanson 23; fair co. and business. The Prisoner of Zenda 27. Other People's Money 3.

LOUISIANA.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): Tim Murphy in The Carpet Bagger March 23; large and appreciative audience.——ITEM: This closes the season at the Vendome, and Manager Murray expects to begin work on the new Opera House within the next few weeks. It will be completely overhauled and will be refurnished throughout.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Hoyt's Comedy co. March 16-22 in A Legal Wrong, The Field of Honor, The Robber and His Child, Two Married Women, A Live Wire, London Life, and Man and Wife; good houses; fair performances. Knowles, hypnotist, 23, 24, 26-28. Audrey 25.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Tim Murphy March 22 delighted good business in The Carpet Bagger. The Irish Pawnbrokers 28.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): The Carpet Bagger March 20 canceled.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Campbell Stratton co. March 16-21; large business. Plays last half of week: Dr. Jekyll and Mr. Hyde, Jesse James, Robert Emmet, and Tracy the Bandit. Chapman Concert co. 17; fair business and performance. Quincy Adams Sawyer 23. Gertrude Coghlan 31. Peck's Bad Boy 4. Rentfrow Comedy co. 6-11. The Evil Eye 14. The Burglar 16. The Real Widow Brown 18. A Jolly American Tramp 21. An American Hustler 23.——ITEM: Manager C. J. W. Rae, of the Campbell Stratton co., was presented with a gold watch and diamond fob by the members of his co. during the performance 18. Gorman and Leonard left the Campbell Stratton co. 19.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Feuburg Stock co. March 9-14; good business; co. excellent. Plays: A Princess of Patches, Wife for Wife, Splinters, The California Waif, A Dark Secret, Money Mad, Tracy the Bandit, Jesse James, and The Octoroon. Quincy Adams Sawyer 23, 24; fine co.; good audiences. Way Down East 30. The Liberty Belles 31. Gertrude Coghlan 1. Human Hearts 4. The Evil Eye 6. John Drew 11. Rentfrow's Comedy co. 13-18.——AUDITORIUM (F. A. Owen, mgr.): Creatore's Band 12.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Rentfrow's Jolly Pathfinders March 16-21; large business pleased. Plays: Midnight in Chinatown, On the Verge of Ruin, The Three Musketeers, A Soldier of Fortune, Hooligan's Luck, James Boys in Missouri, East Lynne, and A Fight for Millions. Chauncey Olcott 23 pleased large house. Mrs. Le Moyne 27. Gertrude Coghlan 28. Feuburg Stock co. 30-4.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Feuburg Stock co. March 23-28; good business well pleased. Plays: Jesse James, A California Waif, Wife for Wife, Money Mad, Tracy the Bandit, The Octoroon, What Happened to Reuss, The Black Flag, and The Princess of Patches. Gertrude Coghlan in Alice of Old Vincennes 30. Mrs. Le Moyne 31. Peck's Bad Boy 1.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Rentfrow's Pathfinders March 23-28 in Midnight in Chinatown, On the Verge of Ruin, A Soldier of Fortune, The Three Musketeers, Hooligan's Luck, The Devil's Gold Mine, and East Lynne. Mrs. Le Moyne in Among Those Present 30. Way Down East 31. The Liberty Belles 1. Gertrude Coghlan 2.

PORTLAND.—JEFFERSON THEATRE (John and Grant, mgrs.): The Lily and the Prince March 20, 21 to capacity. Chauncey Olcott 23 to S. R. O. Mrs. Le Moyne in Among Those Present 25. Ye Old Kentucky 26. Gertrude Coghlan in Alice of Old Vincennes 27. Way Down East 28.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Quincy Adams Sawyer March 25 to large business; good co.——ITEM: Louis Hamilton, with above co., has been ill for several days.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Sid. Henry Brethen, mgrs.): Al. Martin's U. T. C. March 20; large business. Bandit King in Kaw 24 pleased large audience. Dr. Jolly of Joliet 25 (return) to full business. Harvey's Minstrels 26. Weary Willie Walker 28. Barrett Fenton 29 (return). Man to Man 2. An American Hustler 4. Van Dyke and Eaton co. 6-11. Queen of the Highway 7. Cook and Church Stock co. 13-18. The Convict's Daughter 21.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles H. Fechter, mgr.): Stetson's U. T. C. March 21; good satisfaction to large audience. Way Down East 23; large audience; excellent satisfaction. Van Dyke-Eaton co. 30-4.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): Uncle Hez March 23 canceled. Stetson's U. T. C. 28. An American Hustler 4. Graystone Stock co. 20-25.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): A Hidden Crime March 21; new production. Guy Brothers' Minstrels 22; good house and attraction. Leon Herrmann 27. Marlyon Comedy co. 30-4 (except 2). Isobel Irving in The Crisis 2. Mrs. Fiske in Mary of Magdala 27.——RICHMOND THEATRE (William P. Meade, mgr.): Nell Burgess in The County Fair 20; crowded house; co. fair. The Burgomaster 23; large business; attraction good. Overture 26; remarkable concert. Mary Shaw in Ghosts 30. The Holy City 1. Local 2.

THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): King Dodo March 19 delighted packed house. When We Were Twenty-one 20 found favor with a small audience. The Village Postmaster 21; large house. The Liberty Belles 23 did poorly. In Old Kentucky 24 pleased small house. Mildred Holland in The Lily and the Prince 25; deserved better patronage. The Eleventh Hour 26-28. Mrs. Jarley 1.——BIJOU (Henry Myers, mgr.): Louis Mann in All On Account of Eliza 20 pleased large audience. Tom Sawyer 26, 27 opened for two nights, but only one was played before a small audience. Her Marriage Vow 28-28; small houses. The Night Before Christmas 30-28. James K. Hackett 30. The Man Who Dared 2-4.

HOLYOKE.—OPERA HOUSE (R. L. Potter, mgr.): The Liberty Belles March 20; large audience; fine performance. Corse Payton's Stock co. 23-28. Plays: My Partner, Held by the Enemy, The Struggle of Life, The Irish Detective, A Guilty Wife, A Harmless Flirtation, Little Lord Fauntleroy, Only a Farmer's Daughter, Over the Hills to the Poor House, A True American Girl, and Ten Nights in a Barroom. Aubrey Stock co. 30-4.——THE EMPIRE (T. F. Murray, mgr.): A Gambler's Daughter 19-21. My Friend from India 23-28. Both to good business. An American Gentleman 26-28 opened to fair attendance.

FITCHBURG.—ACADEMY OF MUSIC (Hal King, mgr.): Charles K. Champlin co. March 16-21; good business and co. Bostock's Animals 23-28; fair attendance. Amherst College Club in She Stoops to Conquer 20. Mary Shaw in Ghosts 31. An American Gentleman 2. The Holy City 4.——CASINO THEATRE (Maurice Callahan, mgr.): My Friend from India 23 failed to appear. Creatore's Band 27. Graham's Southern Specialty co. 30-1.——ITEM: Hal King, of New York, is the new manager of the Academy, succeeding James A. Sayer, who leaves to manage the Utica, N. Y., Baseball Team.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Mrs. Le Moyne in Among Those Present March 20 entertained a large audience. King Dodo 21; record breaking business. In Old Kentucky 23; topheavy house. Jere McAuliffe 24-28 opened to large business. Plays: A Young Wife, Between Love and Duty, Myles Aroon, Caught in the Web, Pitfalls of New York, Shamus O'Brien, and A Fool and His Money. When We Were Twenty-one 3. The Liberty Belles 4.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Gertrude Coghlan in Alice of Old Vincennes March 20; good performance to light house. Mrs. Le Moyne 21 pleased fair audience. Mildred Holland in The Lily and the Prince 23; small but appreciative audience. The Liberty Belles 24; fair business. In Old Kentucky 25 to capacity; satisfaction. McAuliffe's Stock co. 30-4. Bostock's Animal Circus 6-11.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Alice of Old Vincennes, with Gertrude Coghlan March 23; large house. Mrs. Le Moyne in Among Those Present 24 delighted audience. Human Hearts 25. The Liberty Belles 26. In Old Kentucky 27. Chauncy Olcott in Old Limerick Town 28.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Ten Nights in a Bar Room 23-25. Side Tracked 26-28. Blue Blood Extravaganza co. 30-1.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Mabelle Gilman in The Mocking Bird March 20 to fair business. Way Down East 21 pleased S. R. O. Side Tracked 23; fair performance and business. Gertrude Coghlan in Alice of Old Vincennes 24 drew poorly. The Liberty Belles 25. Chauncey Olcott 26. Human Hearts 27. In Old Kentucky 28. Frankie Carpenter 30-4. Katherine Rober 6-

ed. mgr.): Rose Hill's Quintette 19; good house pleased. Lon Dixey's Vaudevilles 21; good house pleased.

NEBRASKA.—CRESCENT'S OPERA HOUSE (F. M. Crescent, mgr.): The Iron Hand March 20; poor audience; poor business entirely. Knowles Stock co. 23-28; good business. Primrose Quartette, members of A Royal Slave, and Marguerite Sherrill were guests of Manager Knowles. Mich. 31.—A. J. Cole and Minnie Dale joined The Iron Hand co. 31.

COLUMBUS.—TIBBITT'S OPERA HOUSE (John F. Jackson, mgr.): Stetson's U. T. C. March 16; fair audience; performance fairly pleased. Carpenter 17; good house; Reader's Two Roses 18; a Yankee Consul 19; Stetson's U. T. C. 20; S. R. O.; good satisfaction. Reservation 21. The Orphan's Prayer 23. Are You a Mason 24. Spooner's Uncle Tom's Cabin 25. Sporting Life 27. Reader's Orchestra 3 concerts, owing to closing of season.

ST. JOSEPH.—ALLEGRO OPERA HOUSE (G. L. Lasher, mgr.): Since March 2 pleased capacity business. The Royal Quartette 5; light house. A Runaway Girl 12; good house and performance. Just Struck Town 14. Stetson's U. T. C. 20; S. R. O.; good satisfaction. Reservation 21. The Tycoons 4. Glasgow Stock co. 6-11.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Chauncey Clark March 19; full house. During's Swedish Ladies' Quintette 24 to packed house. Resurrection 25. The Orphan's Prayer 2. Senator J. P. Dolliver 4. My Friend from India 10. The Man With the Iron Mask 21.

KALAMAZOO.—ACADEMY OF MUSIC (S. A. Roth, mgr.): Uncle Josh Spruceby March 19; S. R. O.; satisfied. A Homespun Heart 23; top-heavy house; fair performance. Stetson's U. T. C. 25; capacity satisfied. An Orphan's Prayer 30. Are You a Mason 1. Gordon Grand Opera co. 2.

IRON MOUNTAIN.—HINDLE'S OPERA HOUSE (A. J. Hindle, mgr.): The Man in the Iron Mask March 21; good production to well pleased audience. A Busy Day 24. During's Swedish Quintette 31. Gilson's Minstrels 1. The Man from Sweden 7. A Jolly Widow 18. The Great Helma 22, 23.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Elsa Dramatic co. March 16-21; fair business. Plays: The Cherry Pickers, A Ward of France, Blue Jeans, Sights, Shamrock, and Slaves of the Orient. Howe's Moving Pictures 22, 23; good houses and satisfaction. A Homespun Heart 25. Joseph Murphy 27.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Swedish Ladies' Quintette March 19 to packed house. Hoolihan's Troubles 21 canceled. Resurrection 22; S. R. O.; failed to please. Wesleyan Male Quartette 24 to S. R. O.; satisfaction. The Christian 11. Senator Dolliver 18.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Homespun Hearts March 21. A Millionaire Tramp 4.——EDISON THEATRE (Byron McCormick, mgr.): Midnight in Chinatown 25. Sporting Life 2. Hunting for Hawkins 7. The Resurrection 13. Wards and James in The Tempest 18.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Howe's Moving Pictures March 16, 17; fair business and entertainment. The Suburban 18; excellent attraction to fair house. Arizona 20 pleased fair business. A Royal Slave 7.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Frank Daniels March 20 to S. R. O.; excellent performances. Stetson's U. T. C. 21; large house; good attraction. Midnight in Chinatown 24. Joseph Murphy 26. Wormwood 28.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Miller-Bryan co. March 19-21 in The Razed Hero, Roanoke, and Hoolihan's Visit; fair business and co. Queen Esther (local) 27. Uncle Joshua Simpkins 28. A Homespun Heart 3.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): David Harum March 18; good house; fine performance. Uncle Josh Spruceby 21; good houses. The Orphan's Prayer 25. Are You a Mason 31.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Elmdale Farm March 20; fair performance. Thelma 25. Warner Comedy co. 26-28. Reno Novelty co. 31. A Fast Mail 30. An Orphan's Prayer 13. M. M. Academy 17 (local).

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Midnight in Chinatown March 19; good co. Howe's Moving Pictures 20, 21. Uncle Joshua Simpkins 31. A Millionaire Tramp 15. A Royal Slave 20.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): The Suburban March 19; fair house pleased. Joseph Murphy 26. Sporting Life 1. Uncle Joshua Simpkins 4. Miller-Bryan co. 6-11.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Gordon-Shay Grand Opera co. March 24-28; opened with Carmen to packed house; excellent satisfaction. Other plays: Il Trovatore and Faust.

BAY CITY.—ARMORY THEATRE (W. J. Daunt, mgr.): Stetson's U. T. C. March 20; good business. Midnight in Chinatown 23 pleased large audience. Resurrection 27. A Homespun Heart 28.

MUSKEGON.—THE GRAND (Ray N. McGrath, mgr.): Resurrection March 21; fair business. A Kentucky Feud 22; good business. Stetson's U. T. C. 24; good business. Are You a Mason 29.

CHARLOTTE.—THOMAS OPERA HOUSE (Fred Miller, mgr.): Miller-Bryan Stock co. March 23-30 opened in A Hero in Rags to capacity; fine co.

MARQUETTE.—OPERA HOUSE (A. F. Kouneke, mgr.): Gordon-Shay Opera co. March 26. The Heart of Chicago 27. My Friend from India 31.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Uncle Josh Spruceby March 28.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. R. Reid, mgr.): Noble's Theatre co. March 19-21 opened in Michael Strogoff to good business. On account of fire in theatre 20 Manager Reid routed the Armory, and co. finished engagement there, playing Sapho, The Two Orphans, and The Count of Monte Cristo; business fair. Carpenter's For Her Sake 23. Hearts of Oak 5.

WILLMAR.—NEW OPERA HOUSE (Crosby and Matthias, mgrs.): Andrews Opera co. in Martha March 13; good house; fine performance. A Wise Woman 24. E. J. Carpenter's For Her Sake 6. U. of M. Glee and Mandolin Club 14. Stetson's U. T. C. 22. Swedish Ladies' Quintette 27.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): The Burglar and the Waif March 17; fair house. Mrs. Bruno in Unorna 18; excellent performance. My Friend from India 21; fair house pleased. The Man from Sweden 28. The Cowboy and the Lady 4.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): The Burglar and the Waif March 21; good business; fine performance. Theobaldi, violinist, 24. Carlton Glee Club 25. Keller, hypnotist, 26-28. Hearts of Oak 31. Rip Van Winkle 2. Stetson's U. T. C. 11.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Gordon-Shay Opera co. March 19-21 to fair houses. Van Dyke-Eaton co. 23-28.——METROPOLITAN THEATRE (W. H. Reaney, mgr.): Ferris Comedians still drawing large houses. Shamus O'Brien 23-25. Monte Cristo 26-28.

OWATONNA.—METROPOLITAN (Joseph W. Rowland, mgr.): Brinton Entertainment co. March 19-21 to good houses. Hearts of Oak 2. Rip Van Winkle 7. Stetson's U. T. C. 13.——AUDITORIUM (William A. Kubat, mgr.): Dark.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Mrs. Brown in Unorna 19; large house pleased. The Man from Sweden 21; large house pleased. Stetson's U. T. C. 25. A Wise Woman 28. The Burglar and the Waif 23. The Strollers 27. Anna Held 1.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Louis James and Frederick Warde in The Tempest March 16; crowded house; very complete production.

ALBERT LEA.—BROADWAY THEATRE (W. F. Ogee, mgr.): Theobaldi Concert co. March 27. The Chaperons 6, 7.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Blind Boone Concert co. March 23; fair business; good satisfaction. Andrews' Opera co. 1.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, mgr.): Are You a Mason March 18 thoroughly pleased good houses. Tim Murphy 19 canceled. West's Minstrels 21 fully satisfied good business. The Heart of Maryland 23, Andrew 26. The Wrong Mr. Wright 28. Sweet Clover 4. Lulu Glaser 6.

JACKSON.—THE CENTURY (F. T. Ralford, mgr.): Are You a Mason March 17; good house pleased. West's Minstrels 20 to fair audience. The Wrong Mr. Wright 23. Helen May Butler's Ladies' Military Band 27.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, mgr.): Helen May Butler's Military Band March 20; fair house; excellent concert. The Wrong Mr. Wright 24.

YAZOO CITY.—CITIZEN OPERA HOUSE (Wolenstein and Co., mgrs.): Peck's Bad Boy March 19; fair house and co.

CLARKSDALE.—NEW THEATRE (W. A. Crawley, mgr.): All engagements canceled until the early part of April, on account of high water.

GREENVILLE.—GRAND OPERA HOUSE (H. H. Mauck, mgr.): Tim Murphy March 17 canceled. Are You a Mason 19; large and delighted audience.

COLUMBUS.—OPERA HOUSE (F. J. Lock, Jr., mgr.): Rose Hill's Quintette 19; good house pleased. Lon Dixey's Vaudevilles 21; good house pleased.

NEBRASKA.—CRESCENT'S OPERA HOUSE (F. M. Crescent, mgr.): The Iron Hand March 20; poor audience; poor business entirely. Knowles Stock co. 23-28; good business. Primrose Quartette, members of A Royal Slave, and Marguerite Sherrill were guests of Manager Knowles. Mich. 31.—A. J. Cole and Minnie Dale joined The Iron Hand co. 31.

COLDWATER.—TIBBITT'S OPERA HOUSE (John F. Jackson, mgr.): Stetson's U. T. C. March 16; fair audience; performance fairly pleased. Carpenter 17; good house; Reader's Two Roses 18; a Yankee Consul 19; Stetson's U. T. C. 20; S. R. O.; good satisfaction. Reservation 21. The Tycoons 4. Glasgow Stock co. 6-11

16-21; performances excellent; attendance large. A Bunch of Keys 25; large house; performance fair. A Texas Steer 27. Way Down East 31. Digger and Council Stock co. 13-18. The Duchess of Dreamdrive (Ushers' Benefit) 21. A Trip to the Jungle 23.

ASBURY PARK.—OPERA HOUSE (J. K. Morton, mgr.): A Texas Steer March 26; good business; excellent co. The Jeffersons in The Rivals 3. A Hoosier Daisy 24.——EDUCATIONAL HALL (W. H. Morris, mgr.): Gus Hill's Spotless Town 3.

PASSAIC.—OPERA HOUSE (H. S. Taylor's Exchange, mgrs.): Two Jolly Companions March 21; great co. to good business. Watson's Orientals 25 pleased. One Night in June (return) 28. Bennett-Moulton co. 5-11.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Nat Goodwin and Maxine Elliott March 20; large house delighted; next to the stars Julia Dean deserves the more favorable mention; Miss Dean, as a member of our stock co., spent the Summer of 1899 here, and is now one of the best of the younger women who have been seen here this season. De Wolf Hopper 23; small house. Busy Izzy 24. Kirmess (local) 25, 26. Robert Mantell 27. A Fight for Millions 28. A Poor Relation 30. Stuart Robson 1. A Desperate Chance 2. Leon Herrmann 4. The Four Cohans 6.——ITEMS: John Hinmelein will put out another co. next season in a new play called The King of the Desert; Dave Woods will be manager.—This city and Utica are the only Mohawk Valley towns that Barnum and Bailey Circus will visit this season.

GEORGE C. HOOS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Otis Skinner in Lazarre March 19 to fair business. Nat Goodwin and Maxine Elliott 19; fine performance of The Altar of Friendship to good business. Martin Harvey 20, 21 in The Only Way to fair houses. Fiddle-Dee-Dee 23-28 opened to good business. Stuart Robson 31. Mary Shaw in Ghosts 1. A Poor Relation 2-4.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Man Who Dared 19-28, seemed to please large audiences. Willis Granger as Gypsy Jack 23, 24, did fairly well. De Wolf Hopper in Mr. Pickwick 25; one of the largest and most fashionable audiences of season; delightful performance. The Sign of Life 26-28. A Desperate Chance 30-1. A Bunch of Keys 2-4.

CHARLES N. PHELPS.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): A Hot Old Time March 20 seemed to please fair houses. Nat Goodwin and Maxine Elliott in The Altar of Friendship 21; excellent to large house. Robert B. Mantell in The Dagger and the Cross 23; fine to small audience. Creature's Band 24 delighted small audience. De Wolf Hopper in Mr. Pickwick 26; good to S. R. O. A Poor Relation 27. Lewis Morrison's Faust 28. Stuart Robson 2. Down by the Sea 3. There and Back 4.

GEORGE E. STODDARD.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): John Drew in The Mummy and the Humming Bird 20; large house; excellent performance. The Belle of New York 21; good house. Clara Turner 22-28 in The Banshee, The Captain's Mate, Madame Du Barry, Faust's Fenzy, Dolly Varden, and Nell Gwynne; large audiences. Lewis Morrison in Faust 28. Clara Turner 27, 28. Kyrle Bellew 1. The Dancer Express 2. Tracy, the Outlaw 3.——AUDITORIUM (E. H. Colburn, mgr.): Amherst College Dramatic Club 8.

J. MAXWELL REESE.

ROCHESTER.—NATIONAL THEATRE (Frederick E. Lauscher, mgr.): The Man Who Dared March 16-21; good business; excellent performances. George Sidney in Busy Izzy 22-28 to large audiences. Pike Theatre co. 23-5.——BAKER THEATRE (John R. Royle, res. mgr.): Creature's Italian Band 22 to good house. Tracy, the Outlaw 22-28; fine business. A Hot Old Time 26-28 entertained good audiences. A Minister's Son 30-1.——LYCEUM THEATRE (W. R. Corris, mgr.): N. C. Goodwin and Maxine Elliott in The Altar of Friendship 25; large audience. Kyrle Bellew in A Gentleman of France 26-28; good. Frank Daniels 2. Mary Shaw 3, 4.——ITEM: Estelle Reynolds, leading woman with the Tracy, the Outlaw co., severed her connection 22 and was replaced by Iris Adams, who joined 23.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): The Silver Slipper March 23, 24 to good business. John Drew in The Mummy and the Humming Bird 25 pleased good house. Lionel Barrymore as Gallopade gave a marvelously natural characterization. N. C. Goodwin and Maxine Elliott 25 were fairly successful in The Altar of Friendship; business large. De Wolf Hopper in Mr. Pickwick 27, 28. Kyrle Bellew 30, 31. Stuart Robson 2. Ben Hur 6-11.——GRAND OPERA HOUSE (C. H. Plumley, mgr.): Sidney Flue 19-21 aroused fair houses. A Hot Old Time 22-28 drew well. Tracy, the Outlaw 26-28. A Boy of the Streets 30-1. The Minister's Son 2-4. Quarter 6-8. Leaving the Loop 9-11.——LYCEUM THEATRE (F. E. Lauscher, mgr.): The Gambler's Wife 19-21 to fair business; co. good. The Price of Honor 22-28 pleased good audiences. Gypsy Jack 26-28. The La Fayette Show 30-4.——ITEM: J. C. Fisher was here to look over The Silver Slipper 18.

GLOVERSVILLE.—DARLING THEATRE (Will H. Cook, mgr.): Cosmer Stock co. March 16-21; successful week; good co. Plays latter half: Ho Yes Winkle, Saved by the Skirts and Stripes, The Ranch King, and The War of Wealth. A Flight for Millions 24 to fair business; production and co. good. Robert B. Mantell in The Dagger and the Cross 25; S. R. O. (receipts, $630); performances excellent. Graham's Southern Specialty co. 26, 27. A Poor Relation 28. The Liberty Belles 31. Leon Herrmann 2. A Gambler's Daughter 3. The Four Cohans 4.——KASSON OPERA HOUSE (Robert Baird, mgr.): Irving French co. 23-28; business fair; co. good. Plays: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Hadfield Stock co. 26-28.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): The Fatal Wedding March 21 pleased large house. Alma Chester co. 22-29 opened with A Woman's Redemption to large house; co. good. Other plays: From Scotland Yard, May Blossom, Lady Windermere's Fan, A Wife's Temptation, As in a Looking Glass, A Modern Romance, and Buried Diamonds. Leon Herrmann 31. Denman Thompson 2. R. R. Mantell 4.——CRYPTIC THEATRE (E. E. Hinck, mgr.): Bowery Masqueraders 19, 20; very poor performances to fair attendance. Kelly's Female Minstrels 3. Innocent Beaution 11.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): The King of Detectives March 19-21; good houses. Franklin Carpenter co. 23-29 in Shelter Bay, A Bunch of Money, From Poverty to Wealth, Gunby the Sharpers, A Romance of Vermont, A Brave Girl, Myrtle Ferns, and Five Fly; co. and business fine. The Man Who Dared 30-1. The Village Parson 2-4.——RAND'S OPERA HOUSE (M. Reis, mgr.): Martin Harvey 19; fair house. Ward and Vokes 20; good house. George Sidney 23; well pleased audience. De Wolf Hopper 26; large house.——MUSIC HALL: Creatore's Band 25; small but enthusiastic audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, mgr.): Ward and Vokes March 21 repeated last season's success in The Head Waiter; business at matinee fair; evening good. Morrison Comedy co. opened 23-28 in A Man of Mystery, followed by The Lady from Laramie, The Princess of Patches, The Diamond Bracelet Robbery, and The City of New York; average co.; fair attendance. Stuart Robson 30. The Holy City 31. Leon Herrmann 1. De Wolf Hopper 2. Robert B. Mantell 3. Isabel Irving 4. E. V. Phelan Stock co. 13-18.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Frankie Carpenter closed March 14-21; good business; excellent performances. Plays last half week: A Romance of Vermont, From Poverty to Wealth, and A Brave Girl. Robert B. Mantell 23. Edward E. Weeks co. 30. The Liberty Belles 1. The Lorraine 13-18. Isabel Irving 20. The Belle of New York 22.——ITEM: In accordance with their usual custom, the Sherlock Sisters will keep their theatre dark Holy week.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Grady Stock co. March 17-21 in The Garrison Girl, Pawn Ticket 210, A True Born American, The Ranch King, Shadows of a Great City, and Myrtle Ferns; good houses. Viola Allen 22; largest business in history of the house. The Span of Life 25; large attendance. Lewis Morrison 27. The Liberty Belles 28. Murray and Mackey's Comedy co. 30-2.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Fatal Wedding March 20; co. excellent; business light. Harcourt Comedy co. 23-28 opened with The Gunner's Mate to S. R. O. Other plays: A Rough Rider's Romance, The Stowaway, The Indian, New York After Dark, A Plain American, Dan Cæsar de Bazan, and A Southern Gentleman. A Texas Steer 1. Leon Herrmann 2.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): E. V. Phelan Stock co. March 16-21; very successful engagement. Plays latter half: Camille, Parson Jim, His Wife's Devotion, The Power of the Cross, and The Woman in Black. Robert Mantell in The Dagger and the Cross 26 packed the theatre; strong production. A Fight for Millions 27. Champlin's Gems 30-4. De Wolf Hopper 31.

PLATTSBURGH, THEATRE (M. H. Farrell, mgr.): Leon Herrmann March 25 to large and well satisfied audience. Resurrection 26. Williams College Musical Association 27. Bennett-Moulton co. 30-4 in The Outcast of Society, The Devil's Web, Darkest Russia, By the King's Command, The Pay Train, The Dangers of New York.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Monte Cristo March 16 failed to appear. Romeo and Juliet 25; fair house; good performance. The Flaming Arrow 27 canceled. Merry Widmanib Opera (local) 2, 3. A Summer of Cross Roads 4. Porter J. White 10. The Minister's Son 11. The Four Mr. Rich 13.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Bennett and Moulton co. March 16-21 opened to good business. Plays first part of week: Outcasts of Society, The Devil's Web, and Darkest Russia. Robert B. Mantell 30. Denman Thompson 31. De Wolf Hopper 1. The Liberty Belles 2. A Texas Steer 4.

PALMYRA.—OPERA HOUSE (H. L. Ansell, mgr.): The Village Parson March 17; very fine production to deservedly good business. Empire State Entertainers Moving Pictures (Black and Lasher Bros.) 24; packed house; pictures fair. Down by the Sea 2. A Summer of Cross Roads 6. Next Door 10. Steamer and Home Minstrels (local) 13.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): At Piney Ridge March 17; fair business well pleased. Ward and Vokes in The Head Waiters 19 satisfied small house. May Fiske 22-28 opened in A Soldier's Sweetheart to full house. De Wolf Hopper 30. Mary Shaw 2. Flambeau 6. Harvey-Mackie co. 7-11.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): The King of Detectives 17; large business. A Fight for Millions 23; fair business. Busy Izzy 25 to good house. A Royal Slave 26; fair audience. Tracy, the Outlaw 30. The Village Parson 31. Flambeau 4.

OSWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Grady Stock co. March 19-14. Plays: Garrison Girl, Shadows of a Great City, and Myrtle Ferns pleased fair houses. At Piney Ridge 20; small house; excellent performance. Wine, Woman and Song 25.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Nell Burgess in The County Fair March 21; S. R. O. pleased. Denman Thompson in The Old Homestead 1. Hadfield Stock co. 2. Sowy Jack 14. The Belle of New York 24. Thomas Jefferson in Rip Van Winkle May 1.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Klaw's Dramatic co. March 16-21 closed with The Fatal Card, The Meeting Business, and The Counterfeiters to fair business; co. fair. The Fatal Wedding 23; crowded house; good performance. Aubrey Stock co. 30-4. Rip Van Winkle 6.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Hadfield Stock co. March 16-21; fair business. Plays latter half week: A Western Romance and Sadie the Mail Girl. Irving French co. 23-1. A Man of Millions 6. Hearts of Gold 10. The Eleventh Hour 25.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardman, mgr.): A Royal Slave March 23 pleased fair house. The Belle of New York 24; excellent performance to good house. Tracy the Outlaw 31. Amherst Glee Club 1. Flambeau 3. Graystone Stock co. 6-11.

ONEONTA.—NEW THEATRE (Ralph P. Stoddard, res. mgr.): Cosmer Stock co. March 23-28 opened with Knobs of Tennessee to S. R. O.; satisfaction. Plays first part of week: Lost in Siberia and A Romance of Coon Hollow. The Liberty Belles 30.

JOHNSTOWN.—GRAND OPERA HOUSE (H. S. Taylor, mgr.): Hadfield Stock co. March 9-14; good business. Irving French co. 19-21; good business; excellent co. A Fight for Millions 23. Graham's Southern Specialty co. 26.

COHOES.—OPERA HOUSE (Wallace and Gilmore, mgrs.): A Daughter's Devotion March 21 pleased small house. At Piney Ridge 21; fair house; pleased. A Royal Slave 24 failed to appear. Grady Stock co. 30-4.

COHOES.—OPERA HOUSE (E. C. Gano, mgr.): Charles L. Harris and Margaret Connelly co. March 16-21; fair co. A Hot Old Time 19 pleased good house. A Fight for Millions 23. The Dancer and the Cross 31. A Poor Relation 1.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The Princess Chic March 16; good and well pleased house; particularly good was the work of J. C. Miron, Forest Huff, George Thomas, Lyman Wheeler, Albert Maher, and Adele Stoneman. Two Little Waifs 20; host of satisfaction; Stanley and Lolita as the waifs are clever children. Eight Bells 21; good house pleased. Winchester 23; charming production; Margaret May and Edwards McWade's work fine. Under Southern Skies 28. The Hottest Coon in Dixie 1.——ITEMS: Clara Lamb, of The Two Waifs, was quite ill here.—Edward Combe, of the Tracy, the Outlaw, spent 22 here.

WILLIAM H. McGOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): The Middleman March 12 pleased small house. The Minister's Son 13; full house; good performance. Keystone Dramatic co. 16-21; poor business in The Price of Love, Utah, The Hand of Man, At Possum Ridge, East Lynne, The Senator's Daughter, and The Mystery of Woodlawn; poor co. Chester De Vonde Stock co. 22-28 opened to S. R. O. in The Road of Honor, The Ten-Ten Door, The Fatal Kiss, and The Human Monster. Not Guilty 31. Through the Center of the Earth 1, 2. The Light House Robbery 4. Barlow and Wilson's Minstrels 11. Under Southern Skies (Stage Hands' Benefit) 13. The Tyranny of Tears 16. Cozy Corners 17. Hello Bill 18. Kathryn Kidder 21. One Night in June 23.

SPRINGFIELD.—GRAND OPERA HOUSE (G. J. Dalle, mgr.): Rudolph and Adolph March 16 pleased good business. The Princess Chic (return) 19; good performance to fair patronage. Adelaide Thurston in At Cozy Corners 20 to large matinee and good business at night; performance excellent. Tracy, the Outlaw 21; two large houses. Paul Gilmore in The Tyranny of Tears 23; fair audience pleased. Ten Ichi Magicians and Leon Morris 25. William Faversham 26. Pete Baker in Chris and Lena 27. Captain Jinks of the Horse Marines 28. Jefferson De Angelis in The Emerald Isle 30. The Century Show 2-4.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Span of Life March 12 pleased large audience. Janice Meredith 14 pleased large house. Rudolph and Adolph 16 pleased good business. Inchavogue (local) 17 to S. R. O. Eight Bells 20 pleased large house. Jefferson De Angelis in The Emerald Isle 24 gave satisfaction to good house. The Missouri Girl 25 pleased good audience. At Piney Ridge 28. Down Mobile 1. Imperial Stock co. 6-11. The Silver Dagger 15. Hans Hansen 18. A Warm Match 19. Richards and Pringle's Minstrels 23.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): The Bloodhills of Through the Center of the Earth March 12 pleased crowded house. Man to Man 14; fair satisfaction to fair house. Under Southern Skies 16; excellent satisfaction to large audience. Uncle Josh Spruceby 18 pleased good house. Human Hearts 20; excellent satisfaction to fair house. Not Guilty 23 greatly pleased large audience. Rudolph and Adolph 28. A Romance of Coon Hollow 30. E. J. Carpenter's For Her Sake 1. The Flaming Arrow 8. Jefferson De Angelis 10. You Yonson 13.

AKRON.—NEW COLONIAL THEATRE (M. Reis, mgr.): Human Hearts March 21 satisfied fair business. The Hoosier's Show 23, 24; very good; poor business. Zig Zag Alley 25; satisfactory; fair audience. W. H. Crane in David Harum 28. Superba 30, 31.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): The Span of Life 19-21 pleased fair audience. Down Mobile 23-25; performances fair; paying business. The Village Parson 26-28. On the Stroke of Twelve 30-1.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): Will open with Jefferson De Angelis in The Emerald Isle March 31.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Adelaide Thurston in At Cozy Corners 19; good house and performance. Two Little Waifs 21; large business; pleased. New York Day by Day 23; small house. Two Merry Tramps 25; fair business. Down and Up 31. The Missouri Girl 4. A Runaway Match 6. Not Guilty 11. For Her Sake 18.

ZANESVILLE.—OPERA HOUSE (H. W. Rose, mgr.): Haverly's Minstrels March 12; business and co. good. Beyond Pardon 13; fair house pleased. Church-Cook Stock co. 16-21 in An Actor's Romance, Land of the Midnight Sun, For Home and Honor, The White Squadron, The Power of Love, The Midnight Alarm, and The Police Patrol; capacity. The Tyranny of Tears 24; business poor; co. good. Black Patti Troubadours 26. At Cozy Corners 27. Through the Center of the Earth 28. Mason and Mason 30.

PIQUA.—MAY'S OPERA HOUSE (George T. Bratken, mgr.): The School for Scandal March 13; good business; pleased. At Cozy Corners 18; good business; very pleasing performance. The Princess Chic 20 to large house; advanced prices; good performance. Tyranny of Tears 21. Paul Gilmore and excellent co. pleased small house; deserved better patronage. Foxy Grandpa 26. David Harum 28. Harry Feiehl's Passion Play 29. Captain Jinks 30.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Man to Man March 11 pleased good house. A Turkish Texan 13; good business; capable co. Under Southern Skies 20; excellent performance to large house Chicago Stock co. 23-28 opened to packed house with A Struggle for Bread; capable co. Grimes' Cellar Door 30. Francesca da Rimini 1. The Two Sisters 2. Tracy the Outlaw 4. Wilbur-Mack Comedy co. 6-11. Jefferson De Angelis 13.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): New York Day by Day March 12; good performance to fair business. Wilbur Mack co. 16-21 opened in A Gay Bachelor to S. R. O.; very fine co. Other plays: Hearts of Kentucky, The Great Robbery, Roanoke, A Prisoner of War, and A Country Judge. Flanigan's 400 30. The Convict's Daughter 1. Hickman Brothers in Down and Up 10. Chicago Stock co. 13-18.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Wilson Theatre co. March 12-14 (return). Plays: A Case for Divorce, A Hidden Crime, The Two Orphans and Jesse James; pleased good business. Ralph Bingham 23. Flanigan's 400 28. Barlow and Wilson's Minstrels 2. A Breezy Time 15.——ITEM: Wilson Theatre co. closed the season here and left for Chicago 16.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): Bennett-Moulton co. March 9-14 opened to S. R. O.; business averaged good rest of week; fair satisfaction. Haverly's Minstrels 16 pleased good business. Belles of Honolulu 19 (local) to S. R. O.; repeated 21 to packed house. Through the Center of the Earth 24. The Tyranny of Tears 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): Through the Center of the Earth March 13 pleased large audience. Beyond Pardon 14; small house; fine co. Uncle Joshua Simpkins 17; fair business pleased. Eight Bells 19; large audience pleased. Under Southern Skies 21; fair house; co. good. Adelaide Thurston 24 pleased large audience. Cook-Church co. 30-4.

MARIETTA.—AUDITORIUM (L. M. Lucha, mgr.): When Reuben Comes to Town March 11; large audience well pleased. Foxy Grandpa 18; large audience; good attraction. Wilbur-Mack Comedy co. 22-28 opened with A Prisoner of War to S. R. O. Florodora 31. The Heart of Maryland 3. Rudolph and Adolph 4. Queen of the Highway 9. Jefferson De Angelis 10. Kilties' Band 18.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Holden Comedy co. March 16-21; fair business and satisfactory performances. Plays: The Denver Express, Nobody's Claim, and Under Two Flags. Thelma 24 failed to please fair business. Florodora 26. Winchester 28. A Runaway Match 31. Richards and Pringle's Minstrels 3.

CANTON.—THE GRAND (M. C. Barber, mgr.): Down Mobile March 21 to fair business. Cook-Church co. 22-28 opened in An Actor's Romance. Other plays: Land of the Midnight Sun, The White Squadron, The Power of Love, The Police Patrol, and The Midnight Alarm. Mrs. Fiske in Mary of Magdala 24 pleased finest audience of season.

ATHENS.—OPERA HOUSE (W. R. Moore, mgr.): Herald Square Stock co. March 16-21 to fair business; co. satisfactory. Plays: A Man of Fate, For His Sister's Sake, Beyond the City Lights, East Lynne, An Artist's Romance, The Police Alarm. Barlow and Wilson's Minstrels 28. Richards and Pringle's Minstrels 7.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): Romeo and Juliet March 23; good business and performance. The Hottest Coon in Dixie 28. A Romance of Coon Hollow 31. My Friend from Arkansaw 3 canceled. Homespun Hearts 8. The Minister's Son 16. A Texas Steer 29. Weary Willie Walker 27.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): San Toy March 11; good business greatly pleased. Haverly's Minstrels 13; good house pleased. Paul Gilmore 25. Black Patti Troubadours 28. At Cozy Corners 30.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Dark. Looping the Loop 28.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Under Southern Skies March 23 pleased large house. Colonial Moving Picture co. 24, 25 (Benefit Fire Department); large audiences; well pleased. The Hottest Coon in Dixie 30. Black Patti Troubadours 10. Gus Sun's Minstrels 14. Porter J. White 24. Circumstantial Evidence 28.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): Kinsey Komedy Ko. March 23-28 to packed house. Plays: Lost and Won, In the Rogues' Gallery, Rip Van Winkle, Forsaken, Ten Nights, and A Man of Mystery. Richard and Pringle's Minstrels 6. Jefferson de Angelis 7.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): New Fogg's Ferry March 11 pleased fair house. Ten Nights in a Bar Room 20. Adelaide Thurston 28. Durno, magician, 3. Jacob A. Rib 7. King Dodo 10. Victor Herbert's Orchestra 14.

STEUBENVILLE.—GRAND (Frank Bush, mgr.): Looping the Loop March 23 packed house; performance good. The Village Parson 25 pleased large audience. Stetson's U. T. C. 31. Two Sisters 3. Under Southern Skies 11. King Dodo 14. Adelaide Thurston 16.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, prop.): Two Merry Tramps March 16; fair house. Colonial Picture Show 18; small house highly pleased. Uncle Joshua Simpkins 23; poor house and performance. The Hottest Coon in Dixie 3. The Missouri Girl 16.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, mgr.): Railroad Jack 18. Flanigan's 400 23.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, mgr.): Olympia Opera co. March 16, 17, presented El Capitan and Fra Diavolo to good business. Vessie Farrell 22-28 opened in Down the Slope to capacity.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): John Daniel co. March 21 to light business. Montauk Ladies' Quartette 24. The Denver Express 31.

SHAWNEE.—OPERA HOUSE (Beckles Brothers, (Continued on page 23.)

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THE BROOKLYN STAGE.

The Irving Place Theatre company was well received at the Academy in repertoire, including Alt Heidelberg, Schmidt Hans, Hermann Sohn, Sterbin Jo Hidden, William Tell and Don Karlosfeld. Sun Toy is the current offering.

At the Folly, Keller startled his audiences with his marvelous fingers and digital dexterity, repeating his success of the previous week at the Grand Opera House. Wood and Velzie in The Head Waiters is the bill at present.

The Empire Fair Entertainers company held forth at the Gayety, playing to big business. In the olio were Allen Hall, Brown, Hazzle and Brown, Happy Jack Gardner, Wong Double Four, Martelle and Lancaster, and Ella Zola.

Weak and Velzie opened large audiences at the Grand Opera House in their laughable musical farce, The Head Waiters. In the cast were Allen Curtis, Ida Keller, Tony Williams, Bobby Jackson, Leslie Powers, Harry Fisher, Helen Norton, Marie Colby, Josie Dolly, and Larry Dolly. Primrose and West's Minstrels is the present attraction.

Eddy Foyer relieved surprise at the Montauk. The Country Girl is the bill at present.

Across the Pacific pleased the patrons of the Novelty. In the cast were Harry Clay Blaney, William Bramwell, Harry W. Fenwick, Arnold Alexander, Frank E. Mathis, H. A. Dungy, Johnnie Williams, Frank Sanford, Fred Preston, Ben Gregory, Pearl L. Ford, Frances Desmonde, Kitty Wolf, Madeline Lowrie, and Cora Quarles.

At the Park The Courtier's Daughter was the offering, and played to big business. Maurice Drew, Harry Skyline, Edward Geraghan, C. C. Bartling, William J. Oriet, Nate Porter, Lawrence Cassidy, Lizzie May Ulmer, Mildred Ryland, and Carrie Hawkins were in the cast. Her Marriage Vow is the current offering.

London Belles Burlesquers was the feature at the Star. Among the entertainers were the Mozart Comedy Four, Lottie Brandon, Ruth Denver, Rena Washburn, Cissie Grant, the Van Cooks, and Carmella and Shirk. HAROLD HUGH.

THE STOCK COMPANIES.

Large audiences were entertained by the Spooner Stock company last week by capable presentations of La Cigale, with Cecil Spooner in the title-role. Augustus Phillips appeared as Henri Marignan. Robert Ransom was the Carcassonne, Harold Kennedy the Count Edgar de la Houppe, Hal Clarendon the Marquis de la Houppe, Ben F. Wilson the Edourde Michu, Frank Linden the Dulcore, W. L. West the Turlot, Charles C. Palmer the Bibi, R. K. Spooner the Signor Pilache, John Tully the Rattles, and Thomas Sheeley the Lalotte. Madame La Baronne des Alures was played by Olive Grove, Adele by Cora Merian, Catherine by Jessie McAllister, the Charwoman by Harriet Sweringin, Cacotte by Reta Villiers, and the Marie by Pearl Lyttle. This week's offering is The Secret Dispatch.

At the Lee Avenue Theatre, Corse Payton presented The Sunshine of Paradise Alley to goodly houses. Una Abell Brinker gave a charming and thoroughly enjoyable portrayal of the part of Nelly McNally. George Hoey as John James O'Grady, Barton Williams as Jimmy Powers, W. A. Mortimer as Eddie Dukes, Charles Barringer as Tom Watson, Johnnie Hoey as Shorty Joe, Charles McCreery as the Mudlark, Charles Mason as Johnny O'Grady, Irving Williams as Dr. Henry Curtis, W. H. Lawrence as Huntington New, John Renie, James Ray, and Frank Payton as the Three Caledonians, Irma Day as Danny Watson, Marie Casmere as Helen Rich, and Nellie Narcotte as Mrs. Watson, were all seen to good advantage. Sadie Radcliffe and Mrs. John Bankson gave two good character sketches as the Widow McNally and Mrs. O'Grady, respectively. The play was put on in a praiseworthy manner, and the audiences enjoyed it to the full. The Stowaway is the present bill.

The Runaway Wife was presented by Mr. Payton's Fulton Street company March 16-21 before goodly Lenten audiences. In the cast were Etta Reed Payton, Walter Wilson, Joseph W. Girard, Richard P. Crolius, Claude Payton, Yolande Bijou, Peter M. Lang, Harold R. Chase, Edward V. Lasher, Ethel Clifton, Dora Lombard, Carmen Mendez, and Agnes Marks, who gave creditable delineations of their roles. A dramatization of Marie Correlli's novel, Thelma, was the play last week. Etta Reed Payton and Walter Wilson carried off the honors in the two leading roles of Thelma and Sir Phillip Errington, respectively. Claude Payton was seen as George Lorimer, Isaac Payton as Pierre Dupres, Franklyn Munnell as the Reverend Mr. Dyceworthy and Sir Frances Lampos, Peter M. Lang as Briggs, and Ella Blair as Lady Clara Wimbleigh. Joseph W. Girard as Olaf Guldmar, Harold R. Chase as Valdemar Sevenson, Richard P. Crolius as Sigurd, Dora Lombard as Ulrika Jansen, Grace Fox as Louisa Elsland, and Ethel Clifton as Britta played the Norwegian characters. The usual good mountings and costuming seen at this house were in evidence. This week, The Strange Adventures of Mrs. Brown.

One of the most agreeable surprises of the season was the presentation of Romeo and Juliet by the Lyceum Stock company last week, with Emma Bell in the title-role and William C. Holden as Mercutio. The Shakespearean atmosphere was well maintained, and the scenery and costuming were excellent. In the role of Romeo, Miss Bell proved herself an actress of exceptional ability, assuming the male attire and mannerisms of the period remarkably well, and in the reading of the lines she was pleasing. Mr. Holden was equally successful in the part of Mercutio. The other parts were very ably handled by Agnes Mark as Juliet, who gave a very capable portrayal of the role; Alice Warren as Lady Capulet, Helene Herbert as the Nurse, Henry P. Keen as Friar Lawrence, Charles Herbert as Capulet, Joseph J. de Grasse as Tybalt, Edward Murray as Paris, Robert Stowe as Benvolio, John P. Curby as the Apothecary and Peter, Florence Hill as the Page, and Jessie West as Balthasar. Large houses were the rule. This week's bill is Nevada. CALDER JOHNSTON.

Davy Crockett, as presented by the Elite Stock company, drew big audiences to the Gotham Theatre last week. Edmund Day, who has added stage directing to his other duties, handled the production well. David Conger played the title-role and proved thoroughly effective, receiving several calls. Oscar Crompton was well played by Joseph L. Treacy, while Walter Chester gave a satisfactory portrayal of Nell Crompton, a most thankless part. Elmer E. Potter's Major Royston was a great improvement over his last performance, and is entitled to commendation. Edmund Day played Big Dan, and played him well. Jennie Austin and Sadie Wormsley, cute little youngsters, were amusing as little Bob and little Sal, respectively. Carolyn Franklyn was a pleasing Eleanor Vaughn, and Rose Watson scored as Dame Crockett. Ernest Sands, Howard Williams, Frank Brubeck, William Meyer, and Otto Hoffman were seen in minor parts. The Silver King will be the bill this week.

J. H. G.

Marie Wainwright appeared for the second week of her engagement at the Columbia as Grace in Shall We Forgive Her. Miss Wainwright played with much force and feeling, and was ably supported by the resident stock company. Sidney Toler was manly and effective as Oliver West, and good work was done by Horace Mitchell as Stapleton, John Fenton as Ellsworth, Robert Elliott as Neil Garth, Augustin Glassmire as the Doctor, George E. Martin as Reggie, Adeline Dunlop as Joanna, Anne Scaife as Nellie, and Kate Jepson as Martha. This week, Miss Wainwright appears as Maslova in Resurrection. McL.

VAUDEVILLE.

Last week Hyde and Behman offered the biggest laughing hit of the season, Emma and Johnny Ray. As Casey the fireman, Ray was excruciatingly funny, and was ably supported by his wife. The great majority of their lines are complete surprises, and the situations are capital. Kiralfy's Ballet was a disappointment. There were no new figures or steps offered, and although the work of Mlle. Morena and Stella Kiralfy was clever, it was not strong enough to dispel the unfavorable impression. Keno, Welch and Melrose offered some splendid acrobatic work, part of which was entirely new. It was a great success. McCabe, Sabine and Vera won great applause for their clever work, and responded to many encores. J. Royer West and Ida Van Siclen greatly pleased in their musical work. The new novelties offered won favor, and the balance of their material went better than ever. Avery and Hart did not command the attention they should with their clever work. Colby and Way are offering pretty much the same material, but make a splendid impression. The Cecilian Four were well received in operatic work. Evans and St. John pleased. This week, Fanny Rice, Eugene O'Rourke and company, Hallen and Fuller, Carroll Johnson, Avery Strakosch, Callahan and Mack, and Scott and Wilson.

At the Orpheum last week Lafayette was the principal drawing card. His work has greatly improved, and he now presents the most entertaining bill he has ever had at this house. Eva Williams and Jac Tucker in Driftwood were greatly appreciated. Their sketch is a pathetic little bit, and in the hands of these artists was most affecting. The Five Nosses have their picturesque musical act, and greatly pleased with it. The Carter De Haven Trio scored a great hit. Their specialties were better than usual, and were delivered in capital style. Joe Flynn was well received, as were also Johnson and Wells in clever song and dance work, and the Three Rexfords in novel acrobatic work. Jennie Yeamans opened Monday, but was compelled to close on account of sickness. Charles Pusey and company did not create a very favorable impression, although they worked hard. Ed Girard, the versatile stage-manager of the Orpheum, played a part in Driftwood very creditably to accommodate Mr. Tucker. This week, Ned Wayburn's Jockey Club, Tom Nawn and company, Thorne and Carleton, Favor and Sinclair, Jack Norworth, Mr. and Mrs. Stuart Barrow, Louise Dresser, and La Belle Blanche. GEORGE TERWILLIGER.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS (Sam Blair, mgr.): Syracuse, N. Y., March 30-April 4, Rochester 6-11.

A BUNCH OF KEYS (Gus Bothner, mgr.): Hoboken, N. J., March 30-April 1, Albany, N. Y., 2-4.

A BREEZY TIME (Eastern: Merle H. Norton, mngr. and mgr.): Cameron, W. Va., March 31, Martin's Ferry, O., April 1, New Martinsville, W. Va., 2, St. Marys 3, Parkersburg 4, Middleport, O., 6, Pt. Pleasant, W. Va., 7, Ashland, Ky., 8, Ironton, O., 9, Portsmouth 10, Chillicothe 11.

A BREEZY TIME (Western: Merle H. Norton, mngr. and mgr.): Cresco, Ia., March 31, Decorah April 1, Waukon 2, Prairie du Chien, Wis., 3, Davenport, Ia., 5, Clinton 7, Morrison, Ill., 8, Dixon 9, Sterling 10, Moline 11.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): Albany, N. Y., March 30-April 1, Schenectady 2, Hudson 3, Elizabeth, N. J., 4.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): Zanesville, O., April 1.

A FOXY BOY (Will F. Phillips, mgr.): Buffalo, N. Y., March 30-April 4, Troy 6-8, Albany 9-11.

A GAMBLER'S DAUGHTER (Western: R. L. Cressy, mgr.): Peru, Ind., March 31, Danville, Ill., April 1, Decatur 2, Pittsfield 3, Lexington, Mo., 4, Kansas City 5-11.

A GAMBLER'S DAUGHTER (Eastern: R. L. Cressy, mgr.): New York city, N. Y., March 30-April 4, Gloversville 6, Utica 7, 8, Ottawa, Can., 9-11, Montreal 13-18.

A HIDDEN CRIME: Worcester, Mass., March 30-April 4.

A HOMESPUN HEART (L. Williams, mgr.): Port Huron, Mich., March 31, Pontiac April 1.

A HOOSIER DAISY (Dustin Clifton; G. H. Hilton, mgr.): Baltimore, Md., March 30-April 4, Washington, D. C., 6-11.

A HOT OLD TIME (Geo. Chesnet, mgr.): Toronto, Can., March 30-April 4, Montreal 6-11, Boston, Mass., 13-18.

A JOLLY AMERICAN TRAMP: Newark, N. J., March 30-April 4.

A KENTUCKY FEUD: Detroit, Mich., March 30-April 4.

A LITTLE OUTCAST (Eastern: Geo. H. Gill and Edgar H. Pitcher, mgrs.): Springfield, Mass., March 30-April 1, New Britain, Conn., 2, Bridgeport 3, 4, New York city 6-11.

A LITTLE OUTCAST (Western: H. J. Carpenter; Gower Gould, mgr.): Plattsmouth, Neb., March 31, Nebraska City April 1, Beatrice 2, Lincoln 3, 4, Council Bluffs, Ia., 5, Red Oak 6, Preston 7.

A MONTANA OUTLAW (Warner and Altman, mgrs.): Kansas City, Mo., March 30-April 4.

A RAGGED HERO (W. J. Fielding, mgr.): Minneapolis, Minn., March 30-April 4.

A ROMANCE OF COOK HOLLOW (Archie Allen, mgr.): Oswego, N. Y., March 31, Dunkirk, N. Y., April 1, Fredonia 2, Niagara Falls 4, Palmyra 6, Rome 7, Penn Yan 8, Geneva 9.

A ROYAL SLAVE (Harry Gordon, mgr.): Hammond, Ind., March 31, Rensselaer 32, Valparaiso 31, La Porte April 1, South Bend 2, Elkhart 3, Battle Creek 4, Coldwater 6, Lansing 7.

A STUBBORN CASE: Pontiac, Mich., March 30, 31, Owosso April 1, Corunna 2, Flint 3, Saginaw 4, Bay City 6, Alpena 7, Cheboygan 8, Grand Rapids 9, Muskegon 10, Kalamazoo 11, Niles 12.

A TEXAS STEER (Eastern: Hoyt's Theatrical Circuit Co., mgrs.): Pontiac, Ill., March 30, Streator 31, Ottawa April 1, Kewanee 2, Galesburg 3, Monmouth 4, Canton 6, Macomb 7, Rushville 8, Jacksonville 9, Carrollton 10, Hannibal 11.

A TRIP TO CHINATOWN (Taylor and Miller, mgrs.): Fort Wayne, Ind., March 31, Lincoln, Neb., April 1, Grand Island 2, Kearney 3, Hastings 4, Fairbury 6, Beatrice 7, Nelson City 8, Fairmont 9, Crete 10, Wahoo 11, Fremont 12, Omaha 13, Weeping Water 14, Plattsmouth 15.

A TURKISH TEXAN: Pottsville, Pa., March 31, Hamburg City April 1, Reading 2, Phoenixville 3, Mahanoy City 4.

A WARM MATCH (Crimmins and Gore: Harry Hawk, mgr.): Holyoke, Mass., March 30-April 1, Hawk, mgr.): Holyoke, Mass., March 30-April 1, Hawk, mgr.): Holyoke, Mass., March 30-April 1,

Burlington 6, Hannibal 8, Rock Island, Ill., 10, Quincy 11.

THURSTON, ADELAIDE (At Cozy Corners): Pratt 1, Port Clinton, Wilcox, mgrs.): Orrville, O., 2, Mount St. Clair, W. Va., April 1, Fairmont 2, Grafton 3, Clarksburg, W. Va., 4, Altoona 6, Connellsville 7, Uniontown 8, Washington 10, Bellaire, O., 11.

TOOLE, JOHN: OUTLAW (Eastern): Perry 6, Hamilton, Ont., 7, Geneva, N. Y., March 31, Fulton April 1, Oswego 2, Rome 3, Fort Jervis 4, Jersey City 6-11.

TWO JOLLY ROVERS: Wellington, Kan., March 31, Arkansas City April 1, Anthony 2, Woodward, Okla., 3, 4.

UNCLE TOM'S CABIN (Gentner's; Eastern): Steubenville, O., March 31, Beaver Falls, Pa., April 2, Sharon 3, New Castle 4.

UNCLE TOM'S CABIN (Gentner's; Western: Wm. Wilkes, mgr.): Neenah, Wis., March 31, Marinette April 1, Menominee, Mich., 2.

UNDER SOUTHERN SKIES (Harry Dael Parker, mgr.): Chatham 6, March 30-April 4, Clarksville 5, Gainesville 6, Charleston, W. Va., 8, Parkersburg 9, Marietta 10, Steubenville, O., 11, East Liverpool 12, Beaver Falls, Pa., 14, New Castle 15, Greenville 16, Meadville 17, Jamestown, N. Y., 18.

UNCLE RACHEL (The Resurrection: Wesselhoft and Klumpp, mgrs.): New York city Feb. 17—indefinite.

VIM AND VIGOR (The Head Waiters): Brooklyn, N. Y., March 30-April 4.

WARDROBE, DAVID (Gerald Delaney, mgr.): Philadelphia, Pa., March 30-April 4.

WAS HE TO BLAME (J. G. Stettz; Ted Carleton, mgr.): Northwood, Ia., March 31, Lake Mills April 1, Forest City 2, Carroll 3, Eagle Grove 4, Humboldt 5, Livermore 11, Algona 12, Emmetsburg 14, Spencer 15.

WAY DOWN EAST (W. A. Brady, mgr.): Newport, Vt., March 30, 31, St. Albans April 1, 2, Swanton 3, 4, St. Johns, Que., 6, 7.

WHART WILLIE WALKER (Eastern; I. Kent Cohen, mgr.): Fairmont, W. Va., March 31.

WHART WILLIE WALKER: Crete, Neb., March 31, Seward April 1, Fremont 2, Wymore 3, Beatrice 4.

WHEN KNIGHTHOOD WAS IN FLOWER (Ellis Fisher, Frank L. Perley, mgr.): San Francisco, Cal., March 22-April 4.

WHEN REUBEN COMES TO TOWN (Morris and Hall, mgrs.): Milwaukee, Wis., March 29-April 4.

WHEN THE BELL TOLLS (Travers Vale and S. R. Simmons, mgrs.): New Castle, Pa., March 31, Hillsdale, Mich., April 1, Wheeling, W. Va., 2-4.

WHITE, PORTER J. (Francesca da Rimini; Bertram G. Whitney, mgr.): Meadville, Pa., March 31, Alliance, O., April 1, Wellsville 2, Canonsburg, Pa., 3, Steubenville, O., 4, Greenville, Pa., 6, Wellsville, N. Y., 7, Perry 8, Dansville 9, Dunkirk 10, Sharon, Pa., 11, Massillon, O., 12, Warren 14, Ashtabula 15, Youngstown 16.

WHY WOMEN SIN: Hamilton, Can., April 2, 3, Toronto 4-11.

WILLARD, E. S.: St. Louis, Mo., March 30-April 4, Chicago, Ill., 6-18.

WILLIAMS AND WALKER (In Dahomey; G. H. Harris, mgr.): New York city Feb. 18-April 4.

WILSON, AL. (The Prince of Tatters; Gale and Hills, mgrs.): Elgin, Ill., March 31, Freeport April 1, Madison, Wis., 2, Kenosha 3, Racine 4.

WINCHESTER (Edw. F. Galligan, mgr.): Ashland, Ky., March 31, Mt. Sterling April 1, Winchester 2, Richmond 3, Knoxville, Tenn., 4, Chattanooga 6-11, Bristol 12, Bluefield, W. Va., 14, Roanoke, Va., 15, Staunton 16, Winchester 17, Chester, Pa., 18.

YON YONSON: Chicago, Ill., March 23-April 4, South Chicago 5, Cleveland, O., 6-11.

YORK STATE FOLKS: Topeka, Kan., April 2, St. Joseph, Mo., 3, 4.

ZIG-ZAG ALLEY (W. R. Flack and Walter Floyd, mgrs.): Davenport, Ia., March 31, Cedar Rapids April 1, Des Moines 2-4.

REPERTOIRE COMPANIES.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

ARNOLD STOCK (J. P. Arnold, mgr.): Wilmington, N. C., March 31-April 4, Columbia, S. C., 6-11, Lynchburg, Va., 13-18.

AUBREY STOCK (Eastern: Mittenthal Bros., mgrs.): Holyoke, Mass., March 30-April 4.

AUBREY STOCK (Western): Newburg, N. Y., March 30-April 4, Amsterdam 13-18, Troy 20-25.

BENNETT AND MOULTON (J. M. Torr, mgr.): Beaver Falls, Pa., March 30-April 4, Oil City 6-11, Erie 13-18.

BENNETT AND MOULTON (Ad. P. Reed, mgr.): Passaic, N. J., April 6-11, Orange 13-18.

BENNETT AND MOULTON (Ira Newell, mgr.): Gloucester, Mass., March 30-April 4, Haverhill 13-18.

BENNETT AND MOULTON (George K. Robinson, mgr.): Plattsburg, Pa., March 30-April 4, St. Albans, Vt., 6-11, Burlington 13-18.

BENNETT AND MOULTON (F. G. Twitchell, mgr.): Danbury, Conn., March 30-April 4, Bristol 6-11, Willimantic 13-18.

BRYAN STOCK (Bryan and Martin, mgrs.): Canonsburg, Pa., March 30-April 1, Tyrone 2-4, Johnstown 6-11.

CARNER STOCK: Troy, N. Y., March 30-April 4.

CARPENTER, FRANKIE (Geo Grady, mgr.): Lawrence, Mass., March 30-April 4.

CARROLL COMEDY (Ion Carroll, mgr.): Horton, W. Va., March 30-April 1, Davis 2-4.

CHESTER, ALMA (Edward L. Bloom, mgr.): Chester, Pa., March 29-April 5, Harrisburg 5-12, Newburg, N. Y., 13-19.

CONROY AND MACK'S COMEDIANS (F. P. Craft, mgr.): Scottdale, Pa., March 30-April 1, Connellsville 2-4, Greensburg 6-11, Johnstown 13-18.

COOK-CHURCH (H. W. Taylor, mgr.): Mansfield, O., March 30-April 4.

DAVIDSON STOCK (A. L. Davidson, mgr.): Reading, Pa., March 30-April 4.

DE LACOUR TWIN SISTERS: Alexandria, Ind., March 30-April 4.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Butler, Pa., March 30-April 11, McKeesport 13-18.

DILGER-CORNELL: Cushing, N. Y., March 30-April 4, Boonton 6-11, New Brunswick, N. J., 13-18.

DIFFRYN, ETHEL: Holyoke, Mass., March 30-April 4, Nashua, N. H., 6-11, Fitchburg, Mass., 13-18.

EWING-TAYLOR (Albert Taylor, mgr.): Pittsburg, Kan., March 30-April 4, Boonville, Mo., 6-11, Moberly 13-18.

FERNBERG STOCK (G. M. Fernberg, Mgr.): Lewiston, Maine, March 30-April 1, Manchester, N. H., 6-11, Great Falls, N. Y., 13-18.

FERRIS COMEDIANS (Harry Bubb, mgr.): Duluth, Minn., March 1-April 4.

FISKE, MAY: Syracuse, N. Y., March 30-April 4.

FLAVIA STOCK (Thad Stevens, mgr.): Denison, Tex., March 30-April 4.

FLEMING, MAMIE (W. H. Gracey, mgr.): Barre, Vt., March 30-April 4, Claremont, N. H., 6-11, Rutland, Vt., 13-18.

FRANKLIN STOCK (A. A. Jack, mgr.): Grand Rapids, Wis., March 30-April 1, Stevens Point 2-4, Berlin 5-6, Omro 9-11, Manitowoc 13-18.

FRENCH, IRVING (Don McMillan, mgr.): Oneida, N. Y., March 30-April 1, Waterloo 2-4, Warsaw 6-8, Salamanca 9-11, Oil City, Pa., 13-15, Meadville 16-18.

GARRICK THEATRE (W. P. Taylor, mgr.): Bennington, Vt., March 30-April 4, Brattleboro 6-11, Bellows Falls 13-18.

GARSIDE, CONDIT AND MACK: Philadelphia, Pa., March 30-April 4.

GODDING COMEDY (O. M. Cotten, mgr.): Eaton Rapids, Mich.—indefinite.

GRADY STOCK (E. D. Davenport, mgr.): Corning, N. Y., March 30-April 5.

GREENE STOCK: Superior, Wis., March 23-April 4.

GUY STOCK (Billy Canal, mgr.): Macon, Mo., March 30-April 4.

HADFIELD STOCK: Port Edwards, N. Y., March 30-April 1, Granville 2-4.

HALFORD, OLLIE, STOCK (Carl Brehm, mgr.): Wilkes-Barre, Pa., March 30-April 4.

HARCOURT COMEDY (Chas. K. Harris; W. C. Mekay, mgr.): Yonkers, N. Y., March 30-April 4.

HARRIS-FARKINSON (Robt. H. Harris; N. C. Hart, mgr.): Chattanooga, Tenn., March 30-April 11.

HAYWARD, GRACE (Dick Ferris; G. W. Wintera, mgr.): Minneapolis, Minn., March 9—indefinite.

HICKMAN-BESSEY (F. P. Parker, mgr.): Sigourney, Ia., March 30-April 3, Ottumwa 6-11, Oskaloosa 13-18.

HILLMAN STOCK: York, Pa., March 30-April 4.

HIMMELEIN'S IDEALS (Jos. A. Himmelein, mgr.): Watertown, N. Y., March 23-April 4.

HOLMAN COMEDY: Moline, Ill., March 30-April 1, Monmouth 2-4.

HOWARD-DORSET (Oliver Martel, mgr.): Terre Haute, Ind., March 30-April 4.

HOYT'S COMEDY (H. G. Allen, mgr.): Ft. Worth, Tex., March 30-April 4, Hot Springs, Ark., 6-11.

HUNT STOCK: Hastings, Mich., March 30-April 4.

JAAVORA, IRENE, STOCK: Chicora, Pa., March 30-April 4.

KARROLL, DOT (J. C. Welch, mgr.): Oliphant, Pa., March 30-April 1, Carbondale 2-4, Berwick 6-11.

KEYSTONE DRAMATIC (Western: McGill and Shipman, props.: Will M. Carroll, mgr.): Bellaire, O., March 30-April 4.

KINSEY KOMEDY (M. L. Kinsey, mgr.): Pomeroy, O., March 30-April 4, McConnellsville 6-11.

KLARK-URBAN (E. Mortimer Shuster, mgr.): Sherbrooke, Can., March 22-April 4.

LA FAYETTE DRAMATIC: Huntsville, Tex., March 30-April 4.

LE FEBRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LEWIS, RACHEL (J. W. Schmidt, mgr.): Danville, Va., March 30-April 1, Greensburg, N. C., 2-4, Raleigh 5-8, Newburn 9-11.

LORRAINE, RHE (J. C. Matthews, mgr.): Plymouth, Mass., March 30-April 4.

LYCEUM COMEDY: Winchester, Mich., March 30-April 4.

LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Hart, Mich., March 30-April 4.

McAULIFFE, JERE, STOCK: Brockton, Mass., March 30-April 6, Halifax, N. S., 13.

MACK, WILBUR: Washington, Pa., March 30-April 4, Alliance, O., 6-11.

MANHATTAN STOCK (Harold Kelley, mgr.): Salamanca, N. Y., March 30-April 1, Jamestown, Pa., 2-4, Morgantown, W. Va., 6-8, Connellsville, Pa., 9-11.

MARKS BROTHERS (May A. Bell Marks; S. W. Marks, mgr.): London, Can., March 30-April 4, Kingston 6-11.

MARKS BROTHERS' (No. 1; Tom Marks, mgr.): St. Catherines, Can., March 30-April 5, Brantford 6-11.

MILLER-BRYAN (A. L. Bryan, mgr.): Flint, Mich., March 30-April 4, Port Huron 13-18.

MORET STOCK: Galveston, Tex., March 30-April 4, Houston 6-11, Beaumont 13-18.

MORTIMER, LILLIAN: Topeka, Kan., March 30-April 4.

MULVEY STOCK: Cuba City, Wis., March 30-April 4.

MURRAY AND MACKEEY COMEDY (John J. Murray, mgr.): Binghamton, N. Y., March 30-April 4, Cortland 6, 7, Fulton 8, Oswego 9-11.

MURRAY COMEDY: Hannibal, Mo., March 30-April 4.

MYERS, IRENE (Will H. Myers, mgr.): Allentown, Pa., March 30-April 4.

MYRKLE-HARDER STOCK (W. H. Harder, mgr.): Fostoria, O., March 30-April 4, Tiffin 6-11, Muncie, Ind., March 13-18.

PAIGE, MABEL (Henry P. Willard and Co., mgrs.): Newport News, Va., March 22—indefinite.

PATTON, CORSE, COMEDY: Norwich, Conn., March 30-April 4.

PATTON SISTERS (J. N. Montgomery, mgr.): Augusta, Ga., March 30-April 4, Greenville, S. C., 6-11, Charlotte, N. C., 13-18.

PENNSYLVANIA (C. S. Callahan, mgr.): Lexington, Mo., April 6, Marshall 8, Boonville 10, Jefferson City 11, St. Louis 13-18, Chicago 19-May 2.

PERUCHI-BELDINI COMEDY (Theo. Johnston, mgr.): Metropolis, Ill., March 30-April 4, Henderson, Ky., 6-11, Washington, Ind., 13-18.

PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Hazleton, Pa., March 30-April 4.

POND'S STOCK (L. E. Pond, mgr.): Marshfield, Wis., March 30-April 1, Wausau 2-4, Antigo 6-8.

ROSAR AND MASON'S COMEDIANS: Curtisville, Ill., March 29-April 4, Pana 6-11, Mattoon 12-18.

RUSSELL'S COMEDIANS: Flora, Ill., March 30-April 1, Olney 2-4.

RYAN, DANIEL: Boston, Mass., March 30-April 4.

SHANNONS, THE (Harry Shannon, mgr.): Jeffersonville, Ill., March 30-April 4, East St. Louis 5, Mt. Vernon 6-8, Vincennes, Ind., 13-18.

SHEA, THOMAS E. (Jas. Wall, mgr.): Easton, Pa., March 30-April 4, Paterson, N. J., 6-11, New York city 13-18.

SHERMAN COMEDY (Rilfo H. Smith, mgr.): Mt. Sterling, Ky., March 30-April 4, Maysville 6-11.

SLATER'S MADISON SQUARE: Pittsburg, Kan., March 30-April 4.

SMITH AND BLANCHARD'S COMEDIANS: Baltic, Mich., March 30-April 4.

SPOONER DRAMATIC (F. E. and Allie Spooner; W. Dick Haroldson, mgr.): Waxahachie, Tex., March 30-April 4.

STANLEY, CARRIE: Hot Springs, S. D., March 30-April 1, Edgmont 2-4.

STATER'S MADISON SQUARE: Pittsburg, Kan., March 30-April 4.

STUART, RALPH: Los Angeles, Cal., March 9-April 18.

TAYLOR STOCK: Hudson, N. H., March 30-April 4.

TUCKER, LILLIAN, STOCK (Jos Santry, mgr.): Quebec, Can.—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Shamokin, Pa., March 30-April 4, Altoona 13-18, Johnstown 20-25.

VAN DYKE AND EATON (H. Walter Van Dyke): Duluth, Minn., March 1-April 4, Oshkosh, Wis., 6-12, Green Bay 13-18.

VAN DYKE AND EATON (C. Mack, mgr.): Hagerstown, Md., March 30-April 4, Cumberland 6-11.

VERNON STOCK (Geo. R. Vernon, mgr.): Waterville, N. Y., March 30-April 4, Sidney 6-11.

WYCKOFF AND HERBERT (A. A. Jack, mgr.): Grand Rapids, Wis., March 30-April 1, Stevens Point 2-4, Berlin 5-7, Kaukauna 10, Manitowoc 14, 15, Ft. Washington 16-18.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Philadelphia, Pa., March 30-April 4.

A CHINESE HONEYMOON (S. Shubert, mgr.): New York city June 2—indefinite.

BLACK PATTI TROUBADOURS (Vosichel and Helms, mgrs.): Pittsburg, Pa., March 30-April 4, Rochester 6, Massillon, O., 7, Canton 8, Marion 9, Galion 10, Mansfield 11, Bucyrus 12, Findlay 14, Tiffin 15, Lorain 17, Akron 18.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): Minneapolis, Minn., March 30-April 4, St. Paul 6-11.

DANIELS, FRANK: Niagara Falls, N. Y., March 31, Erie, Pa., April 1, Rochester, N. Y., 2, Ithaca 3, Binghamton 4.

FERENCZY OPERETTA: New York city—indefinite.

FIDDLE-DEE-DEE: New York city March 30-April 4.

FLORODORA (Eastern; Fisher and Ryley, mgrs.): Parkersburg, W. Va., March 31, Cambridge, O., April 1, Uniontown, Pa., 2, Altoona 3, Sunbury 4.

GLASER, LULU: New Orleans, La., March 30-April 4.

GORDON-SHAY OPERA (T. Saunders Gordon, mgr.): Milwaukee, Wis., March 29-April 1, Grand Rapids, Mich., 2, Kalamazoo 3, Lansing 4.

GRAU GRAND OPERA: Boston, Mass., March 23-April 4.

HELD, ANNA (F. Ziegfeld, Jr., mgr.): Milwaukee, Wis., March 30-April 1.

KING DODO (Eastern; Henry W. Savage, pres.): Newark, N. J., March 30-April 4.

LIBERTY BELLES: Bangor, Me., March 31, Augusta April 1, Worcester, Mass., 2, Taunton 3, New Bedford 4.

LIBERTY BELLES (Frank Hennessy, mgr.): Gloversville, N. Y., March 31, Saratoga April 1, Glens Falls 2, Cohoes 3, Kingston 4.

MR. BLUE BEARD: New York city Jan. 19—indefinite.

NANCY BROWN (Marie Cahill): New York city Feb. 16—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.

POLLARD'S LILLIPUTIAN OPERA: Manila, P. I., March 1-31.

POWERS, JAS. T. (The Jewel of Asia): New York city Feb. 16—indefinite.

ROGERS BROTHERS IN HARVARD: Birmingham, Ala., March 31, Atlanta, Ga., April 1, 2, Chattanooga, Tenn., 3, Lexington, Ky., 4.

ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.

SALLY IN OUR ALLEY: Quincy, Ill., March 31.

SAN TOY: Brooklyn, N. Y., March 30-April 4.

THE BEGGAR PRINCE: Ames, Ia., April 1, Perry 2, Tama 3, Newton 4, Grinnell 6, Marengo 7, Iowa City 8, Vinton 10.

THE BELLE OF NEW YORK (S. Shubert, mgr.): Montreal, Can., March 30-April 4, Boston, Mass., 6-11.

THE BOSTONIANS (Barnabee and MacDonald, props.): Baltimore, Md., March 30-April 4, Washington, D. C., 6-11, Boston, Mass., 13-25.

THE COUNTRY GIRL: Brooklyn, N. Y., March 30-April 4.

THE KNICKERBOCKER GIRL (Josephine Hall): Boston, Mass., March 16—indefinite.

THE PRINCESS CHIC (John P. Slocum, mgr.): Cleveland, O., March 30-April 4, Detroit, Mich., 6-11, Toronto, Can., 13-18.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): New York city March 17—indefinite.

THE SHOW GIRL (E. E. Rice's): Atlanta, Ga., March 27-April 4.

THE SHOW GIRL (E. E. Rice's): Montreal, Can., March 30-April 4.

THE SILVER SLIPPER (Jno. C. Fisher, mgr.): Washington, D. C., March 30-April 4.

THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 2-April 4.

THE STROLLERS: St. Paul, Minn., March 30-April 4.

THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.

THE STORKS: Buffalo, N. Y., March 30-April 4.

THE WIZARD OF OZ: New York city Jan. 26—indefinite.

WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): Philadelphia, Pa., March 23-April 4.

WILBER OPERA: Lancaster, Pa., March 30-April 4.

WILSON, FRANCIS (The Toreador): Kansas City, Mo., March 29-April 1, St. Joseph 2.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): London, O., April 1, Zanesville 6, Cambridge 7, Martin's Ferry 8.

FIELD'S, AL. G. (R. J. Diegle, mgr.): Victoria, B. C., March 31, Vancouver April 1, New Whatcom, Wash., 2, Everett 3, Tacoma 4, Portland, Ore., 5-7, Pendleton 8, Walla Walla, Wash., 9, Baker City, Ore., 10, Boise City, Ida., 11, Salt Lake, U., 14, Leadville, Col., 16, Victor 17, Colorado Springs 18.

GIDEON'S MINSTRELS (Harry L. Curtis, mgr.): Marinette, Wis., March 31, Iron Mountain, Mich., April 1, Rhinelander, Wis., 2, Merrill 4, Wausau 5.

HAVERLY'S (W. E. Nankeville, prop.): Philadelphia, Pa., March 30-April 4.

HENRY'S, HI: Maquoketa, Ia., March 31, Norristown April 1, Sterling, Ill., 2, Aurora 4.

PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Brooklyn, N. Y., March 30-April 4.

QUINLAN AND WALL'S: Westfield, Mass., March 31, Middletown, Conn., April 1, Willimantic 2, Bristol, R. I., 3, New Britain 4.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Huntington, W. Va., April 1, Ironton, O., 2, Portsmouth 3, Jackson 4, Chillicothe 6, Athens 7, Parkersburg, W. Va., 8, St. Marys 9, Titusville, Pa., 10, New Martinsville, W. Va., 11, Wheeling 13-15, Steubenville, O., 16, Coshocton 17, Zanesville 18.

SUN'S, GUS: Coshocton, O., April 1, Mt. Vernon 2, Millersburg 3, Canton 4, Wooster 6, Youngstown 7, Sharon, Pa., 8, Dayton, O., 10, Bellefontaine 11, Marion 12, Galion 14, Wellington 15, Norwalk 16, Sandusky 17, Mansfield 18.

VOGEL'S, JNO. W. (Jno. W. Vogel, mgr.): Peoria, Ill., March 31, Quincy April 1, Keokuk, Ia., 2, Ft. Madison 3, Burlington 4, Monmouth 6, Rock Island, Ill., 7, Davenport, Ia., 8, Moline, Ill., 10, Galesburg 11.

WEST'S (Raiford B. Healy, mgr.): Mobile, Ala., March 31.

VARIETY.

AMERICAN VAUDEVILLE STARS (Ed. Kelly, mgr.): Portland, Me., March 30-April 4.

ANDREWS AND SORRENTO VAUDEVILLE: Hornellsville, N. Y., March 31, New Rochelle April 1, Portchester 2, Greenwich, Conn., 3, Bridgeport 4.

BON TON BURLESQUERS: Detroit, Mich., March 30-April 4.

BOWERY BURLESQUERS: New York city March 30-April 4.

BRIGADIER BURLESQUERS: Rochester, N. Y., March 30-April 4.

BROADWAY BURLESQUERS: Brooklyn, N. Y., March 30-April 4.

BRYANT BURLESQUERS: Paterson, N. J., March 30-April 4.

CITY SPORTS: Minneapolis, Minn., March 29-April 4.

CRACKER JACKS: Providence, R. I., April 6-11, New York city 13-18.

DEVERE'S SAM, OWN: Albany, N. Y., March 30-April 1, Troy 2-4, Toronto, Can., 6-11, Boston, Mass., 13-18.

EMPIRE SHOW (Gus Delmar, mgr.): New York city March 30-April 4.

GRAHAM'S SOUTHERN SPECIALTY: Saratoga, N. Y., March 31, Cohoes April 1.

JOLLY GRASS WIDOWS: St. Paul, Minn., March 29-April 4.

KNICKERBOCKERS: Milwaukee, Wis., March 29-April 4.

LAFAYETTE: Syracuse, N. Y., March 30-April 4, Buffalo 6-11, Scranton, Pa., 13-18.

LONDON BELLES (Rose Sydell): Brooklyn, N. Y., March 30-April 4.

MAJESTICS (Fred Irwin, mgr.): Baltimore, Md., March 30-April 4.

MERRY MAIDENS: Newark, N. J., March 30-April 4.

MISS NEW YORK: Riverpoint, R. I., March 31, Manchester, N. H., April 2-4.

MOONLIGHT MAIDS: New York city March 30-April 4.

REILLY, AL.: Washington, D. C., March 30-April 4.

RICE AND BARTON'S GAIETY: Buffalo, N. Y., March 30-April 4.

THOROUGHBREDS: Pittsburg, Pa., March 30-April 4.

TIGER LILLIES: New York city March 30-April 4.

TRANSATLANTIC BURLESQUERS: Indianapolis, Ind., March 30-April 4.

TROCADERO BURLESQUERS: Cincinnati, O., March 29-April 4.

UTOPIANS (F. W. Dinkins, mgr.): Philadelphia, Pa., March 30-April 4, Baltimore, Md., 6-11, Washington, D. C., 13-18.

VANITY FAIR: Philadelphia, Pa., March 30-April 4, New York city, N. Y., 6-11, Albany 13-15, Troy 16-18.

WATSON'S AMERICANS: New York city March 30-April 4.

WEBER AND FIELDS: New York city—indefinite.

WORLD BEATERS: Jersey City, N. J., March 30-April 4.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: New York city March 17—indefinite.

BINGHAM, RALPH: Augusta, Ky., March 31, Wilmington, O., April 1, Carlisle, Ky., 2, Lexington 3, Jackson 4, Kirksville 6, Campbellsville 7, La Grange 8, Greenville 9, Paducah 10, Boston 11.

BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Boston, Mass., March 30-April 11.

BOSTON PHILHARMONIC ORCHESTRA: Kingston, N. Y., Feb. 28-May 1.

BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Chicago, Ill., Feb. 22—indefinite.

BUFFALO BILL'S WILD WEST: London, Eng., Jan. 5—indefinite.

CANADIAN COLORED CONCERT: Prospect, O., March 31, Worthington April 1, Westerville 2, West Jefferson 3.

CANADIAN JUBILEE SINGERS: Andover, N. B., March 31, Grand Falls April 1, Fort Fairfield, Me., 2, Caribou 3, Van Buren 4, 5.

CARNAVEAUX, MAXWELL (Hypnotist; T. R. Leonard, mgr.): Hobart, Okla., March 30-April 1, Mangum 2-4, Chickasha 6-8.

CONKLING SHOW (Walt Leslie, mgr.): Cincinnati, O., April 6.

COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.

CREATORE BAND (Howard Pew and Frank Furth, mgrs.): Meriden, Conn., March 31, New Haven April 1, 2, Worcester, Mass., 4, Boston 5, Malden 6, Lowell 7, Haverhill 8, Portland, Me., 9, 10, Lewiston 11.

CRYSTALPLEX (M. H. Walsh, mgr.): Essex, Conn., March 30-April 4.

FLINT, MR. AND MRS. HERBERT L.: Rockford, Ill., March 30-April 4, South Bend, Ind., 6-11.

HAGENBACK'S TRAINED ANIMALS: Chicago, Ill., March 22-April 4.

HELMI (Magician; F. W. Brooks, mgr.): Menominee, Mich., March 30, 31, Shawnee, Wis., April 1, 2, Clintonville 3, 4, Rhinelander 6, 7, Phillips 8, 9, Medford 10, 11.

HERRMANN, THE GREAT (Thurner and Gorman, mgrs.): Peekskill, N. Y., March 31, Poughkeepsie April 1, Kingston 2, Gloversville 3, Schenectady 4, Rochester 6-8, Hamilton, Can., 9, Bradford 10, Guelph 11, Battle Creek, Mich., 13, Streator, Ill., 14.

KELLAR (Magician; Dudley McAdow, mgr.): Jersey City, N. J., March 30-April 4, Hartford, Conn., 6, Springfield, Mass., 7, Worcester 8, Providence, R. I., 9-11.

KILTIES' BAND (T. P. J. Power, mgr.): Dallas, Tex., March 31, Denison April 1, Paris 2, Texarkana, Ark., 3, Hot Springs 4, Jackson, Tenn., 6, Memphis 7, 8, Murfreesboro 9, Clarksville 10, Bowling Green, Ky., 11.

KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Fort Worth, Tex., April 6-11, Dallas 13-18, Houston 20-25.

LUCKY BILL'S SHOW: Osage City, Kan., March 31, Reading April 1, Arvonia 2, Lebo 3.

NICKLE PLATE (W. H. Harris, mgr.): Clarksville, Tenn., March 31, Russellville, Ky., April 1, Glasgow 2, Lebanon 4, Campbellsville 4.

NOBLES SHOW: Columbia, S. C., Sept. 22—indefinite.

PRISCHILLE (Chas. Hine, mgr.): Lisbon, N. H., March 30-April 4, St. Johnsbury, Vt., 6-11, Newport 13-18.

ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.

SMITH, G. PAUL, AND WILLARD GORTON (Protean Entertainment): Augusta, Wis., March 31, Plainfield April 2, Seymour 3.

SPARKS CIRCUS: Clinton, S. C., March 31.

TEETE BROTHERS' CIRCUS: Hartville, S. C., April 1, Lamar 2.

WOOD (Wizard and Ventriloquist): En route through Mexico.

(Received too late for classification.)

A MILLIONAIRE TRAMP (Elmer Walters; Lawrence Russell, mgr.): Nevada City, Mo., March 31, Fort Scott, Kan., April 1, Sedalia, Mo., 2, 3, Centreville, Ia., 6, Perry 7, Boone 8, Mason City 11, Waterloo 12, Cedar Rapids 13.

AN AMERICAN GENTLEMAN (Carl Zoellner, mgr.): Torrington, Conn., March 31, Winsted April 1, Pittsfield, Mass., 2, Adams 3, Williamstic, Conn., 4.

FLORODORA (Western; Fischer and Riley, mgrs.): Scranton, Pa., March 31, Williamsport April 1, Elmira, N. Y., 2, Geneva 3, Auburn 4, Oswego 6, Watertown 7, Ogdensburg 8, Kingston, Can., 9, Ottawa 10, 11.

GASKELL STOCK: Clinton, Ia., March 30-April 4, Davenport 13-18.

GILPINE, THE (Hypnotists; J. H. Gilpin, mgr.): Macon, Mo., March 30-April 4, Bucklin 6-8.

GLICK STOCK (H. Thayer Glick, mgr.): Berlin, Can., March 30-April 5.

HIAWATHA STOCK: Iron Mountain, Mich., March 31.

HUNTLEY-MOORE STOCK: Atlanta, Ga., April 6-11, Birmingham, Ala., 13-18, Chattanooga, Tenn., 20-25.

JANICE MEREDITH (Wm. Bonelli and Rose Stahl; H. Greenberg, mgr.): Cincinnati, O., April 6-11, Hamilton 13, Richmond, Ind., 14, Noblesville 15, Logansport 16, Marion 17, Kokomo 18.

KELLY & WARD, LADY MINSTRELS: Phillippsburg, Pa., March 31, Snow Shoe April 1, Bellefonte 2, Lock Haven 3, Jersey Shore 4, Milton 6, Lewisburg 7, Danville 8, Catawissa 9, Bloomsburg 10, Mifflinburg 11.

LEE, VICTOR (Wizard): Pratt, Kan., March 30, 31, Kingman April 1, 2, El Dorado 3, 4.

RIP VAN WINKLE (J. A. Simons; Jno. Abbott, mgr.): Wabasha, Minn., March 31, Cannon Falls April 1, Faribault 2, Mankato 3, La Crosse, Wis., 4, Lansdale, Pa., 6, Paterson, N. J., March 31.

SHERLOCK HOLMES: Paterson, N. J., March 31, Atlantic City 2, Wilmington, Del., 3, Bethlehem, Pa., 4, Jersey City, N. J., 6-11.

THE BURGLAR (A. Q. Scammon, mgr.): Exeter, N. H., April 1, Sanford, Me., 2, Berlin, N. H., 4, Littleton 6, Lancaster 7, Enosburg Falls, Vt., 8, Newport 9, Sherbrooke, Can., 10, Norway, Me., 13.

THE CONVICT'S DAUGHTER (Southern; J. D. Newman, mgr.): Ashland, Ky., April 4, Huntington, W. Va., 6, Charleston 7, Pomeroy, O., 8, Parkersburg, W. Va., 9.

THE GAME KEEPER (Western; Thomas J. Smith; Rowland and Clifford, mgrs.): Spokane, Wash., April 1, Butte, Mont., 5-8, Livingston 9, Big Timber 10, Billings 11, Crockston, Minn., 13, Grafton, N. D., 14.

THE HOLY CITY (Thos. W. Broadhurst, mgr.): Poughkeepsie, N. Y., March 31, North Adams, Mass., April 1, Gardner 2, Leominster 3, Pittsfield 4, Springfield 6, New Britain, Conn., 7, Waterbury 8, Hartford 9, New Haven 10, Williamstic 11.

THE STAR BOARDER (Max Smith, mgr.): Wilson, N. C., March 31, Goldsboro April 1, Henderson 2, Oxford 3, South Boston, Va., 4, Danville 6, Lynchburg 7.

A POPULAR TREASURER DEAD.

Admiral Nelson Foster, who for three years, up to Feb. 23, was treasurer of Heuck's Opera House, Cincinnati, died recently in Colorado, aged twenty-nine years, of consumption. The deceased was a very popular young man. He left a commercial life some years ago, and had also been treasurer of the Lyceum Theatre, assistant treasurer of the Grand Opera House, Cincinnati, and treasurer of the Lyceum Theatre, Cleveland. Nearly two years ago his health began to fail, but he persisted in continuing his duties until it was too late to recover from the disease of which he died. The remains were interred in the family plot at Spring Grove Cemetery.

WAY DOWN EAST (Eastern; W. A. Brady, mgr.): New Brunswick, N. J., March 31, Greenwich, Conn., 2, South Norwalk 3, Derby 4, Seymour 13, Rockville 14.

WALDMAN, EDWARD (W. A. Belcher, mgr.): Hillsboro, N. J., April 2-4, Stapleton, N. Y., 6.

WILLIS BROTHERS: Ashtabula, O., March 30-April 1, Meadville, Pa., 2-4, Kittanning 6-8, McKeesport 9-11.

IN OTHER CITIES.

(Received too late for classification.)

DENVER.

Belasco and Thall presented Florence Roberts in Zaza at the Broadway Theatre March 16-22. She was supported by the San Francisco Alcazar Stock co. Her performance of Zaza was in every way creditable. She is not conventional, neither does she copy after Leslie Carter, but she gives an enactment which is well considered and shows her to be possessed of fine powers as an emotional actress. She also handled the comedy scenes excellently. Her work next week in Magda and The Adventure of Lady Ursula will be pleasantly anticipated. Prominent in the supporting co. were Lucius Henderson as Bernard Dufresne, William Yerance as Cascart, and Georgie Woodthorpe as Zaza's aunt. Mr. Henderson, despite certain displeasing mannerisms resembling affectations, gave an artistic performance. Mr. Yerance's Cascart was thorough in character and extremely well done, while Georgie Woodthorpe as the aged aunt, fond of opium, did very good work. The co. will remain for another week.

At the Curtis Theatre the performance of Sapho proved such a money getter last week that it was continued and closed a successful second week, 21. Rita Harlan as Sapho was very well received by the Curtis Theatre clientele and displayed decided talent. Next week, The Man from Mexico is the underline.

The Empire has been given over to a performance of The Dumpster during the past week.

Manager A. E. Pelton, of the Curtis, has just returned from a trip to New York and consultation with Stair and Havlin, and he makes many pleasing and glittering announcements as to what the theatre will do next season, and judging from what Mr. Pelton has accomplished the present season, we have every reason to believe that he will make good upon his promises the coming year.

An amateur performance of

TELEGRAPHIC NEWS

CHICAGO.

No Changes of Bills—Plays of Week—Closing of Dearborn Stock.

(Special to The Mirror.)

CHICAGO, March 30.

There are no changes of bill this week at any of the principal down-town houses, and, what is more, there appears to be no necessity for any changes, as each house is filled at every performance. Mr. Mansfield's Caesar still commands admiration, and his entire Julius Caesar production is well worth seeing. Mr. Forrest and Mr. Paulding give the best of support, and the mob is capitally drilled. Julius Caesar will be given this week and during the third and last week of the engagement Mr. Mansfield will be seen in Beau Brummell, Beaucaire, Dr. Jekyll and Mr. Hyde, and A Parisian Romance.

It was early on last Wednesday morning when the people who saw Mrs. Carter's first performance of Du Barry left the Illinois Theatre. Since then matters are running more smoothly, but the house is packed and the sumptuous Belasco production appears to please those who like that sort of thing—and there is an army of them. The company is an excellent one and there is little room for improvement.

I heard George Riddle, of Boston, talk here the other night on "The Decadence of English Speech," and he particularly deplored the awful reading of Shakespeare's lines by the actors of to-day. Outside of Sothern, Skinner, Warde, Mansfield, James and a few of the old guard, there are truly few actors who understand blank verse. If you don't believe it, go and listen.

It is gratifying to be able to record the success of Louis James and Frederick Warde in Wagenhals and Kemper's fine production of The Tempest at McVicker's, where it entered upon its second and last week of the engagement to-night. The business has been very large. Mr. Warde's wife joined him here, and as his son Ernest is with Mr. Mansfield there has been a pleasant family reunion, with numerous Dutch suppers and good times.

Mary Mannering has made a pleasant hit in Fitch's clever little play, The Stubbornness of Geraldine, at Powers', and this is her second and last week. Arthur Byron scores heavily in a dialect role, and is one of the few sons of good actors who can make a hit in a part and still wear the same stand hat.

Amy Ricard, who has made an impression as "the girl from Butte" in Miss Mannering's play, has been signed by Manager Fred Hamlin for the principal soubrette role in the extravaganza at the Grand this Summer. It will be called Babes in Toyland instead of Babes in the Woods.

This is the last week of the Dearborn Stock company, and we shall be heartily sorry to lose these players. In order to give them all a farewell swing the bill will consist of four one-act pieces—A Game of Cards, A Cup of Tea, A Fair Deserter (new), by Fred G. Sullivan, and A Dream of Liberty (new), by Henry Rankin. The Starbucks, with the cast you are to see in New York, will follow for a week, and then comes Dick Carle's new Summer musical piece, The Tenderfoot.

Lederer's musical novelty, Sally in Our Alley, will follow Warde and James at McVicker's.

The March dinner of the Forty Club takes place at the Wellington to-morrow evening. Among the guests invited are Frederick Warde, Louis James, Richard Mansfield, Ed J. Connolly, W. T. Hodge, Arthur Forrest, Frederick Paulding, Lyman B. Glover, Ernest Warde, Arthur Byron, Herbert Ayling, J. G. Saville, Charles A. Stevenson, Howard Gould, Frank E. Aiken, Samuel Forrest, George Barnum, Hamilton Revelle, Campbell Gollan, C. P. Flockton, and Herbert Ellward.

The Players' Stock company over at the Bush Temple of Music this week will present two new plays—the first, The Chameleonsation of Mrs. O'Hagan, written by John C. Hammond for Carrie Clarke Ward and Joseph Sullivan, and a farcical comedy by Ashley Miller, of the company, called His Friend the Liar. Easter week Grace Reals will appear in a special production of Carmen.

The Little Princess is likely to spend the bulk of the Summer at Powers'. James T. Powers opens there in May for a month in his latest musical play, and Mrs. Burnett's play may follow.

Monroe, Mack and Lawrence, and Vinie Henshaw, the soubrette, are at the Great Northern this week in the latest crazy musical piece, Peck and His Mother-in-Law.

Up at the new Thirty-first Street Theatre this week Trilby is the card, with Annie Sutherland in the name part, Bubler as Svengali, Hartley as Little Billee, and Horace Vinton as Taffy, for which he was especially engaged.

Harry Ward recently took his minstrels to Hillsboro, North Dakota, and the local manager told him he sold tickets at 35, 50 and 75, but he only had one style and color of pasteboard. When asked by the treasurer how he could tell the difference in prices, the manager said he would stand at the door and tell what each man had paid for his tickets—and he did it. Asked why no stand work was displayed, this same local manager said that the paperhanger had been out of town the week before.

Carl Hagenbeck's Animal Show filled the Great Northern all last week, and it is at the Columbus this week. Pete Baker will follow the polar bears in Chris and Lena.

Nelse Erickson is the attraction up at the Alhambra this week in Yon Yonson.

The Grand Opera House is booked so solidly that Manager Hamlin has been obliged to refuse The Eternal City.

The stock company over at the New American Theatre is giving Edwin Arden's Eagle's Nest this week, with Laura Alberta and Lawrence Grattan in the leading role.

Anna Held in The Little Duchess will have a fortnight at the Grand Opera House at the close of Mr. Mansfield's engagement.

Next week at Powers', Mr. Willard will be seen for the first time here in Alfred Capus' Parisian comedy, The Optimist. His engagement is for two weeks and his second will be given up to The Middleman, The Professor's Love Story, and The Cardinal.

The chief feature at Middleton's Dime Museum this week is a chorus of Scotch bagpipers—a great card for nervous men.

May Hosmer will revive old memories over at the People's this week by appearing in Fogg's Ferry.

Over at the Academy of Music this week Ten Nights in a Barroom is the card. It is said to be its first production on Halsted Street—on the stage.

Peggy from Paris continues to fill the Studebaker comfortably at every performance, and it will celebrate its seventy-fifth on the evening of April 1—which I hope has no significance.

Arthur Sidman's York State Folks is an early booking at the Great Northern.

Up at the new Thirty-first Street Theatre next week Anne Sutherland will be seen as Juliet and Richard Bubler as Romeo.

Theodore Thomas wound up his concert season at the Auditorium last Saturday night. The indications are favorable for the completion of the endowment for the orchestra.

Rubes and Roses, the new burlesque, is the best thing they have had yet at the La Salle.

"BIDD" HALL.

BOSTON.

Mrs. Fiske's Triumph Other Attractions—Gossip of the Hub.

(Special to The Mirror.)

BOSTON, March 30.

There is no question about the most interesting attraction in Boston to-night, and although practically every house in town made a change of bill, all society and all the critics went to the Tremont to see Mrs. Fiske in Mary of Magdala. Ever since this remarkably powerful play was first produced in New York there has been great interest on the part of the theatre public to see it. No one offering has been more eagerly awaited than this, and the result was a delight to all. Mrs. Fiske's triumph tonight was unquestioned. Her superb work in the past has made her deservedly the most popular actress to visit Boston, but never has she had such opportunities as now. The dramatic action and the intense realism were brought out with the most telling opposition, and she made Mary a real, living personage. Her art is exactly suited to a play like this, and her thoughtful study makes every possibility realized. Her company is admirable, and she receives excellent support in every particular. The staging shows the leadership in another branch of stage work, and the superb settings, the thorough management of the season, left absolutely nothing to be desired by the playgoer.

Otis Skinner had an enthusiastic greeting at the Majestic to-night, when he presented Lazarre. He is the first star to play an engagement at this house, and he made a decided change with his excellent dramatic work from the frivolity of The Student. He was well received, coming after an absence of several seasons, and his engagement promises to be a notable one for the new house. His Lazarre is a perfect realization of the hero of the novel, and among those in his excellent company are Annette Comstock, Maud Durbin, Charles B. Welles, Walter Allen, Ben T. Ringgold, and Walter Lewis, the son of Horace Lewis.

The Girl with the Green Eyes opened at the Park to-night for an engagement with precisely the same producting that has just closed in New York. Clara Blandgood has always been popular in her breezy interpretation of soubrette characters, but in recent years her only engagements here have been in Miss Hobbs and The Way of the World. She was a success to-night, and popular hits were also made by Robert Dunbar and Jessie Busley.

Nora Kendall had them screaming with laughter at the Museum to-night. It was a great welcome for The Vinegar Buyer and a greater one for Mr. Kendall. He is vastly funnier in this comedy than he was in vaudeville, and the speeches which he made between the acts caught the house from the start. His presentation of life in the State of the Wisteach Brothers will certainly make a big fortnight for the Museum, and, by the way, he is positively the last star to play an engagement on that stage.

To open the second and last week of the grand opera season at the Boston Dan Giovanni was the bill, with a cast including Nordica, Gadski, Scheff, Scotti, E. de Reszke, and Salignac. The season thus far has been a success, although it did not open with the crowd originally anticipated. Only one disappointment marked the first week, for Nordica was sick and unable to appear; but Il Trovatore was given just the same and was one of the popular bills of the week. The succeeding operas this week are Don Pasquale and Cavalleria Rusticana in double bill, Aida, Siegfried, The Magic Flute, the Ballo in Maschera, Faust, and Götterdämmerung.

They went back to an old timer at the Castle Square to-night and selected a melodrama that had been given here repeatedly by combinations and other stock companies. Still The Black Flag was well received, and the careful manner in which the Castle Square players always give a piece made it a superior offering. Another Shakespearean production will follow, for The Merchant of Venice, already given here, will be revived.

Devil's Island, with its melodramatic presentation of the Dreyfus case, enlists the full stock company of the Bowdoin Square this week. The hero is played by Willard Blackmore with good effect, and Charlotte Hunt makes an effective wife. N. S. Wood will follow for a starring engagement, appearing in The Waifs of New York.

The Convict's Daughter is at the Grand Opera House this week, its great sensational scene being the one when the escape from prison is made by means of a flying leap to a moving train. Local interest is specially lively over the presence of Mildred Hyland and Lizzie May Ulmer in the play.

The Night Before Christmas gives the patrons of Music Hall a change from the thrills of melodrama to the quieter pathos of a pastoral play. Elmer Grandin plays the leading part in excellent fashion and the cast is good. In Convict's Stripes will follow.

John Drew has scored a greater hit than he has known here in several seasons, and The Mummy and the Humming Bird has been attracting brilliant audiences at the Hollis. The surprise of the production has been the organ grinder of Lionel Barrymore. Guy Standing also has scored a hit. The engagement closes this week, and E. H. Sothern will follow with Hamlet.

The Sleeping Beauty and the Beast still does well at the Colonial.

Another event of the week was the collapse of the Hiawatha Show at the Mechanics' Building. The musical setting of the poem had been brought to town for a fortnight there, following its presentation at the Sportsmen's Show in New York, and for a few nights all went well. There was unquestioned praise for Frederick R. Burton's music, and the novelty of the acts by the Ojibway Indians was a feature. The noble redmen were trotted out to Miss Longfellow's, at Cambridge, and otherwise exploited, but the great public failed to come. Indeed, it was a greater frost than the poet described, and when the backers vanished and could not be found with more money to pay salaries, there was nothing to do but shut down. The Ojibways had their return tickets tied around their necks, the chorus was a local one, and enough money was secured to send the orchestra to New York.

Clyde Fitch gave an address on the drama at Harvard. He came here to attend the opening of The Girl with the Green Eyes.

John Craig's leading woman in his coming starring tour in Prince Karl will be Mary Young. Kate Ryan, formerly of the Museum Stock company, will return to the stage to join his company.

R. A. Barnet, the playwright laureate for Cadets and Bank Officers, has contracted to write exclusively for the former organization for the next three years.

Henry W. Savage, the opera manager, was one of the passengers to sail for Europe last week on the *Commonwealth*.

R. H. Allen is making elaborate changes on one of his Washington Street properties. A sort of arcade will be constructed, and it will not be strange to see this as an entrance to Music Hall some time in the future.

Edna Hunter joined The Storks during the last week here, replacing Harriet Standon, who was taken ill and had to leave the company earlier than she had expected.

Jane Irving, who is one of the popular members at the Castle Square, will leave the stock company to go to Philadelphia.

Charles L. Cannot, the brother of the late A. H. Chamberlyn, and manager of the Columbia, which has just closed, has filed a bankruptcy petition.

JAY BENTON.

PHILADELPHIA.

Hackett Begins a Return Engagement—Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, March 30.

The special engagement of James K. Hackett in The Crisis at the Academy of Music will be inaugurated to-morrow evening, and the advance sales have proved immense, guaranteeing the success of this prominent independent star. The cast supporting Mr. Hackett will be the same as that which appeared here earlier in the season.

Virginia Harned in Iris is in her second week at the Broad Street Theatre, attracting only medium houses. The Jewel of Asia with James T. Powers follows April 13.

Viola Allen, in The Eternal City, who played a two weeks' engagement earlier in the season, returned to the Garrick Theatre to-night for a two weeks' stay, supported by the original company of excellent material and popular favorites.

The opening was large and there are prospects of a profitable week. The Lady Peggy, April 13.

At the Chestnut Street Theatre, Wilda Adams, Queen Dorothy, Isaac Hallman, Jr., Ethel Jewett and others, this being its third week. The Silver Slipper opens for a long run April 13.

A Chinese Honeymoon is this week at the Chestnut Street Opera House, with the company headed by Toby Claude and Julia Sanderson. The Sign of the Cross, that played at the Park Theatre for last week, is announced here for the week of April 6. Rush and Wig Club of the University of Pennsylvania in the Lakeside Comedy April 13. King Dodo April 20.

David Warfield in The Auctioneer is in his second and final week at the Walnut Street Theatre and is attracting large audiences. The Rollicking Girl, April 6, for a long run.

Hoyt's Southern Students are at the Academy this week, owing to a packed house. The company includes George Wilson, Frank Cumbo, John S. Roland, and George Morgan. There is also a splendid musical organization and the Curi Pantomime Troupe. Williams and Walker April 6.

The Abern Opera company at the Grand Opera House, for the third week of the season, gave an excellent performance of The Wedding Day, with a pleasing cast. Della Fox, Ville Haig, Charles Wayne, Charles W. Aitken are the new faces this week in addition to the old favorites headed by Robert Wilke, Hattie Belle Ladd, and George Tallman. With an orchestra of twenty pieces and a chorus of fifty well-trained voices, every opera thus far presented is a credit to the management, and they have received their reward in a series of crowded houses, delighted audiences which makes their stay here one of pleasure and profit. The Jolly Musketeers April 6. Camille D'Arville in The Highwayman April 13. Stair and Havlin will control the bookings of this house for next season.

The Abern Opera company with its various organizations opens at Young's Pier, Atlantic City, with The Jolly Musketeers, April 13. Washington, D. C., April 20. The Serenade company, Toronto, April 13, 20; Cleveland April 27, May 4; Washington, May 11, two weeks.

Foxy Grandpa, with Joseph Hart and Carrie De Mar and a good cast, is this week at the Park Theatre. The Burgomaster April 6, two weeks.

The Fatal Wedding, with Corn Quinton, after doing a two weeks' turn earlier in the season at the Park Theatre, opened to-night at the National Theatre for one week to a fair house. It is a well presented melodrama with Gertrude Haynes and her Choir Celestial as a special feature. The Smart Set April 6.

McFadden's Row of Flats received a warm reception at its opening to-night at the People's Theatre. Her Marriage Vow April 6.

Nobody questions that the change of policy from burlesque to the legitimate at the Kensington Theatre this season has been a benefit to Manager John W. Hart. Willis Granger in Gypsy Jack holds the week here. A Man of Mystery and A Dumb Witness April 6. Tracy, the Outlaw April 13.

The Girard Avenue Theatre Stock company are giving a successful representation of The Danites with George Barbier, Henrietta Browne, Leonora Von Ottlinger and a well selected cast. First production in this city of Dorè Davidson and Fred Donn's melodrama, The Test of Friendship, April 6.

The Forepaugh Stock company offer this week a war play by David Higgins, entitled The Secret Dispatch, in which the war element is only suggested, as a pretty love story is the central theme. Leon Hall, Florence Roberts, Jennie Ellison, Henrietta Vaders, Albert Sackett, Walter B. Gilbert, Edmund Elton, Gilbert Ely, Louis Aucker deserve special mention for meritorious work. The Ticket o' Leave Man with Mr. Hall as Bob Brierly April 6.

The Bijou Theatre Stock company present this week Christopher, Jr., with Malcolm Williams in the title-role and Edna Phillips as Dora Hednay, ably assisted by Percy Winter, Helen Reimer, Harry Blakemore, Verne Castro, Emile Collins, and Frank McGlynn. Business is large at this playhouse. Men and Women April 6.

Darcy and Speck's Stock company appear for week in Devil's Island, with George Arvine and Mattie Choate in the principal roles. Patronage excellent. Jesse James April 6.

Carrie Radcliffe's Stock company at the Columbia Theatre are doing a fair average business. The Octoroon is the bill for the week. The Long Strike April 6.

German Stock company at the Arch Street Theatre present this week Wild Hunt, Preciosa, Three Pair Shoes, and Schoen Rothraut.

Dumont's Minstrels at the Eleventh Street Opera House have two new burlesques, The Hoodoo Doctor and Medals for Mothers. Business large.

The lot on the west side of Fifteenth Street, below Chestnut, is reported to have been sold for the erection of a theatre, but as yet the identity of the purchaser is unknown.

S. FRENDBERGER.

BALTIMORE.

E. H. Sothern's Engagement Last of the Auditorium Other Attractions—Gossip.

(Special to The Mirror.)

BALTIMORE, March 30.

The Bostonians sang Robin Hood at Ford's Grand Opera House to-night before an audience which completely filled the theatre. The opera was never better rendered here, and its familiar gems were greatly enjoyed. H. C. Barnabee appeared in his original character of the Sheriff of Nottingham. W. H. MacDonald was Little John, Josephine Bartlett, Dame Durden, and George R. Frothingham was seen as Friar Tuck. Robin Hood will be presented on Tuesday, Wednesday and Saturday nights and Maid Marian the balance of the week. Kyrle Bellew in A Gentleman of France will be the attraction for Holy Week. He will be followed by Mabelle Gilman in The Mocking Bird.

E. H. Sothern presents If I Were King at the Academy of Music. It is understood that this will be Mr. Sothern's last presentation of this play in our city. He is supported by Cecilia Loftus, George W. Wilson, Margaret Illington, Roland Buckstone, Fannie L. Burt, William Harris, Stephen Wright, and Henry J. Carvill. At the close of the week Mr. Sothern will give way to The Little Princess.

Oliver Goldsmith's always delightful comedy, She Stoops to Conquer, is the play presented at Chase's Theatre this week by the George Fawcett company. Frank Craven was excellent in the part of Tony Lumpkin. Grace Kimball made a charming Kate Hardcastle, and Frank Gillmore gave a manly portrayal of the role of young Marlow.

Happy Hooligan is this week's offering at the Auditorium Music Hall. All of the original features of the production have been retained and a number of new specialties have been added. The performance is an amusing one and will do a week of good business.

The Smart Set is seen this week at the Holliday Street Theatre. The play is well presented by a competent company and contains none of the sensational incidents so familiar to the patrons of this house. In this respect it is an agreeable novelty. Next week, Alphonse and Gaston.

The McGill and Shipman Stock company presents East Lynne at Convention Hall. For several nights during the week Utah will be presented in place of East Lynne.

Burton Holmes continues his successful series of lectures at Music Hall. From the attendance it can be readily seen that Mr. Holmes is strongly intrenching himself in the favor of the public.

Contracts have been signed by the Music Hall management with Victor Herbert and his Pittsburg Orchestra for a season of three weeks of popular concerts, beginning early in May. This will be the third year of these concerts at Music Hall, and so far they have proved very successful.

This will be the last week of the Auditorium Music Hall. On Monday next a public sale of the furniture and other effects of the house will take place. Immediately after that the building will be torn down and the erection of the new Auditorium will be begun. At the concluding performance of Happy Hooligan on next Saturday afternoon and night, Manager James L. Kernan will present to every person in the Auditorium a souvenir of the house. It is also contemplated that there will be speeches and other appropriate exercises on Saturday night. The Auditorium has had a life of twelve years, and during that time musical comedies, light operas and vaudeville entertainments have been presented there. Its seating capacity is for 1,183 persons, but the new theatre will be much larger. Frederick Schamberger has been connected with the house as business-manager since its opening, and his uniform courtesy and charm of manner have had no little to do with its success.

Madame Blauvelt, prima donna soprano, gave a song recital at Peabody Hall on Friday afternoon last. Madame Blauvelt's voice is a light, high lyric, rather than a dramatic soprano, and the selection of Italian, German, French, English and Scotch love songs displayed her voice to advantage. The recital was greatly enjoyed by an audience which filled the house.

Grace Kimball, the popular leading woman of the George Fawcett company, will be featured through the South this Spring with a company under the management of Mr. Fawcett. The company will play a supplementary season in Atlanta and Birmingham. In the meanwhile Miss Kimball will remain for three weeks at Chase's Theatre.

Rose Melville, who is starring in Sis Hopkins, together with members of her company, occupied boxes at the matinee performance of The Taming of the Shrew at Chase's Theatre last Thursday afternoon. Miss Melville states that next season she intends to appear in a new play by Charles E. Kidder, in which she will portray an entirely different character from the Sis Hopkins role, with which her name has been associated for four seasons.

The Silver Slipper taxed the capacity of Ford's Grand Opera House at nearly every performance last week. Standing room was in demand nearly every night. The production was a thoroughly good one and has merited its success.

James E. Wilkinson, formerly a member of the dramatic profession, and a prominent member of the Journalists' Club of this city, sailed for Europe on the White Star liner, *Cedric*, on Wednesday last. Mr. Wilkinson takes abroad a very clever young magician named Malini, whose performances have created astonishment in this vicinity. He intends to give Malini the benefit of European study in his art and bring him back to this country as a performer on the order of Kellar.

HAROLD RUTLEDGE.

WASHINGTON.

The Silver Slipper Appears—Other Attractions—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, March 30.

At the New National Theatre to-night the opening of the engagement of John C. Fisher's beautiful production, The Silver Slipper, is attended by an audience that tests the capacity. The presentation, so beautiful in its magnificent surroundings, teeming with bright and tuneful musical numbers, given with excellent effect by a superior cast of principals and a talented and well-appointed chorus, met with decided favor. Edna Wallace Hopper, a prime local favorite, was the recipient of a most cordial greeting, and as the tomboy Wrenne appeared to excellent advantage. The comedy is headed by Sam Bernard, who scored a big success as Henry Bismark Heusch, who finds able seconds in Eva Davenport and Schnitz Edwards. Others of decided worth are Cyril Scott, Stanley Hawkins, Harry Burcher, Don Kersley, and Helen Royton. Next week, The Bostonians.

The Burgomaster again attests its drawing power to-night at the Columbia Theatre, when a third engagement attracts a full house that are awarded a most attractive and enjoyable entertainment. Gus Weinberg and Ruth White head the talented company. A Chinese Honeymoon will follow.

Louis Mann, under the management of Weber and Fields, presenting his strong success, All On Account of Eliza, supported by an excellent company, has a great opening to-night at the Lafayette Opera House with an appreciative audience that approve in the strongest terms Mr. Mann's interpretation of his already famous character impersonation. Olive May as Eliza gives the character a flavor and charm in the portrayal that instantly wins admiration. Others that figure to advantage are Walter D. Greene, Charles Sturgis, William F. Carroll, Edward See, Charles Halton, Marie Bingham, Amy Lesser, Alice Sheppard, and Beatrice Bernard. Haverly's Minstrels is the coming announcement.

The Academy of Music presents for the current week the laughing success, Alphonse and Gaston, which is most favorably received by an attendance that laps over. Headed by Bedini and Arthur, comedy jugglers; Ben F. Grinnell, Harry

LILY LORRELL.

Lily Lorrell is pictured above as Mercia in Berger and Cazeria's production of The Sign of the Cross, a role which she has been playing for the past season with marked success. Miss Lorrell was born in England and made her stage debut when a child, appearing at the Globe Theatre, London, with F. R. Benson's company in a number of Shakespeare plays. As a child, too, she appeared with Adelaide Moore and Otis Skinner in Romeo and Juliet, with H. Gittus Lonsdale in Gretna Green, with Luscombe Searle in The Black Rover, and with R. D'Oyley Carte in Ivanhoe and La Basoche, as well as in several other London productions. Later, after spending three years in study in Toronto, Miss Lorrell returned to England and appeared in The Geisha and other musical comedies. She then joined William Greet's Quo Vadis company. At the close of the season Mr. Greet sent her to this country to appear with The Sign of the Cross company in which she first appeared as Dacia, later assuming the role of Mercia, which she has since played with marked success. The piece is at present at the New Star Theatre.

Walsh, Jos Hayes, Dunnet Haley, the American Comedy Four, Jennie Lamont, and Annie Lloyd, the presentation is most creditable. Happy Hooligan is next week's underline.

The Washington Symphony Orchestra promises lately decided to give in addition to the closing concert of the contributory series a special Sunday night concert to give the general public an opportunity to hear the exquisite work of this accomplished organization, Sunday, April 12. Clifford Alexander Willy and Sig. Aptommas will respectively be the baritone vocalist and harp soloist of the occasion.

The name of Frank C. Bangs was a mistake in my announcements of the support engaged by Manager Joseph E. Luckett for Bertha Galland's five weeks' starring engagement at the Columbia Theatre commencing early in May. It should have been Frank Roberts, and in connection the full company comprises in addition John Blair, Robert V. Ferguson, William Kittridge, William H. Post, producer and stage-manager; Marshall Farnum, Arthur Buchanan, Edgar MacGregor, Geoffrey Stein, Kate Denin-Wilson, and Margaret Bonne.

Burton Holmes will conclude his series of illustrated lectures to-morrow afternoon at the Columbia Theatre with "Norway and the Midnight Sun."

Katie V. Wilson has secured Chase's Theatre for the afternoon of May 1 for the appearance in a song recital and concert of Edouard de Reszke and the Metropolitan Opera House Orchestra under the conductorship of J. S. Dunn.

JOHN T. WARDE.

ST. LOUIS.

R. S. Willard's Appearance—The Other Attractions—News and Music Jots.

(Special to The Mirror.)

ST. LOUIS, March 30.

R. S. Willard was seen at the Olympic this evening in The Optimist. He will also appear in The Cardinal, The Middleman, The Professor's Love Story, David Garrick, and Tom Pinch. Ethel Barrymore April 6.

Andrew Mack is the Century attraction. He presented The Bold Soger Boy Sunday night before a large audience. Mr. Mack's songs, "Little Tommy Murphy," "Grandmother," "We'll Hurry to Church and be Married," "You Are My Star, for I Love You," and "Lullaby" were enthusiastically received.

Richard Golden is at the Grand with Foxy Quiller. In his support are Edna Bronson, Melville Collins, Henry Leone, Rosemary Gois, Adolph Zink, Marie Christie, Emily Baker, and Elsa Harris. Murray and Mack will follow.

Manager Russell presents a new East Lynne, in which Rebecca Warren is featured. Among her support are Jennie Dunbar, Jane West, Dolores Lorne, Will J. Dean, Frederick Kirby, J. H. McMahon, James Crippa, James J. Conners, and Charles Palmer. Ten Nights in a Barroom is underlined.

The Stain of Guilt is at Havlin's, with Two Little Waifs to follow.

John and Frank McNeary, proprietors and owners of Uhrig's Cave, will retire from business the first of May. The Cave was about the first Summer amusement place in St. Louis, and it has been the scene of many grand operatic productions, and a large number of the operatic stars of to-day received their first prominence at the Cave. Mr. and Mrs. Frank McNeary (Gertrude Lodge) will leave very soon for an extended trip abroad and will not return before November.

A large and delighted audience Tuesday evening witnessed the appearance at the Germania Theatre of a number of pupils of the Lindsley School of Dramatic Art in a programme of much interest and unusual difficulty. The offerings were the one-act curtain raiser, The Marble Arch, and the four-act emotional drama, The Iron Master. The latter play is a strong tax upon the ability of professionals, and the way in which it was presented by these pupils was a veritable triumph for Mr. Lindsley. The exacting role of Claire de Beaulieu was well sustained by Clara Hock, while the Philippe Derblay of Joseph Solari was a most excellent performance. Another part which was played with discrimination and subtlety of effect was the Athenais Moulinet of Laura Sawyer. Daisy Yost as Suzanne Derblay was a charming ingenue. Her portrayal was admirable in its intelligence and sympathy. Winfield S. Muehleisen was an effective Duc de Bligny and Emma B. Levy as the Marquis de Beaulieu was a revelation to her friends, as she sustained the character with the ease and cleverness of a professional. Violet E. Geisser as the Baronne de Prefout, A. W. Gutkaes as the Baron de Prefout, E. J. Brady as Moulinet, F. W. Schulenberg as Octavio de Beaulieu, and T. C. Motz as Bachelin all contributed good work to a well-rounded performance. In The Marble Arch Daisy F. Yost carcier off the honors as Marion, the young wife, while Emma B. Levy was springhtly and amusing as Constance Cameron, and F. W. Schulenburg was breezy and debonair as Captain Trentham.

The Choral-Symphony Society will give the last of the series of popular concerts at the Odeon April 2. The entire orchestra, under Mr. Ernest, will take part, playing several of the lighter numbers, and Clara Meyer, piano, is the soloist. The special feature of the concert is the appearance of the Henneman Ladies' Quartette, who sing a group of songs without accompaniment.

J. A. NORTON.

CINCINNATI.

Faversham Appears James Neill's Engagement—Other Bills—News Jots.

(Special to The Mirror.)

CINCINNATI, March 30.

William Faversham opened at the Grand tonight to a good house in Henry V. Esmond's Imprudence. He was given excellent support by an unusually strong cast, which included Fay Davis, Hilda Spong, Jeffreys Lewis, Mrs. Sol Smith, Maggie Holloway Fisher, Mrs. Georgia Dickson, Helen Lowell, Charles Harbury, Richard Bennett, Wallace Erskine, Joseph Francoeur, and Walter Laidlaw. The Rogers Brothers in Harvard will appear April 6.

The Lenten season did not seem to affect Mr. Willard's audiences in the slightest last week. His latest play, The Optimist, was voted a great success and drew very large houses, as did The Middleman and Tom Pinch.

James Neill and his company began the last week of their rather brief season at Robinson's yesterday in The Starbucks. Yesterday's production compared favorably in every respect with that given here last season at high prices, while Mr. Neill's portrayal of the old "moonshiner," Jasper Starbuck, left nothing to be desired.

The Princess Chic closed one of the most successful engagements of the season at the Walnut on Saturday and was followed yesterday by Under Southern Skies, which had never been given here before. Minnie Victorson as Leila Crofton, Edward B. Loring as Colonel Mavor, and Harry Collins as Colonel Daubeny were especially good.

The Little Church Around the Corner is this week's offering at Heuck's.

Two Little Waifs is this week's bill at the Lyceum. Blanche Shirley gives a splendid performance of a difficult dual role, and Stanley and Lolita Lamb won recognition as the two waifs.

Elsa Corty took her benefit last night at the German Theatre. Die Verschworung der Frauen, Mueller's comedy, in five acts, was the bill, and, as usual, the audience was large and enthusiastic.

H. A. SUTTON.

HACKETT SECURES "THE CELEBRITY."

James K. Hackett will soon advance yet another step into the managerial field and organize still another company. For this purpose he has acquired from Winston Churchill, the author of Mr. Hackett's present highly successful play, The Crisis, the dramatic rights to "The Celebrity." A well known actor will head Mr. Hackett's new company and will have the best support.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The regular monthly meeting of the National Council of the Alliance will be held at the headquarters on Friday, April 3, at 4 P.M. All members are urged to be present.

The Board of Directors of the New York Chapter of the Alliance held their regular meeting yesterday (Monday) at the headquarters, and considerable business was transacted.

Appreciative of the influence of the Alliance for good, the Rev. William A. Berekmann, pastor of the Congregational church at Orient, N. Y., writes as follows: "I am in hearty sympathy with this movement and feel assured of its future. Misunderstanding on both sides has made the pulpit and the stage hostile to one another. From what I learn of your good work and noble purposes this era of antagonism will soon be ancient history, or largely so, when each recognizes the other's sphere and in the spirit of Christ gives mutual encouragement to nobler living."

A voice from the other side bears the same testimony. These words are from W. D. Fox, manager of the Citizens' Theatre, Murfreesboro, Tenn: "Pardon a personal reference, but I have intended since I first saw a newspaper article to write you a line of congratulation. Of course, my doing so is purely from the motive of interest in the better class of dramatic performances, and when men who occupy positions like yours look upon these matters with such a clear understanding, it is gratifying to one like myself, who am sincerely anxious to see that day when the drama will occupy that place among the arts which it deserves. It is undoubtedly one of our most influential teachers, and it should be directed as much as possible by those who, like yourself, desire the promotion of its best influences."

IRISHMEN THROW EGGS AT ACTORS.

On Friday evening last at the Star Theatre, in this city, during a performance of McFadden's Row of Flats, a band of about two hundred Irishmen visited the theatre, and sat in different parts of the house. Toward the end of the first act a man in the orchestra blew a whistle. The two hundred Irishmen stood up and began to bombard the actors and the scenery with bad eggs and vegetables. The theatre was in an uproar in a moment and a wild scene of disorder ensued. The management telephoned for the police, and the reserves were sent out. Five men, who were pointed out as leaders in the demonstration, were arrested. They gave their names as John O'Flynn, Bernard Cavanagh, James A. Cooney, Martin O'Boyle, and Michael J. O'Brien. The prisoners were bailed at the station house. After the disturbance was over the scenery was changed, and the performance proceeded to its conclusion as usual. This unusual attack was made by Irishmen on the claim that their race had been insulted by the caricature of Irishmen in the comedy, and it is said that members of the Ancient Order of Hibernians and the Clan na Gael have united to take action of this sort in order to attempt a reform. The men accused of leading the disturbance at the Star were arraigned before Magistrate Deuel on Saturday, and the cases were set over until Thursday of this week.

MRS. WALLACE MUNRO ROBBED.

The apartments of Mrs. Wallace Munro (Charlotte Tittell), in Ninety-second Street near Riverside Drive, were entered by burglars last Wednesday and a number of valuable pieces of jewelry and family treasures were carried away. Mr. Munro was absent from the city, being with the Unorna company in the West, and Mrs. Munro promptly undertook the task of looking for the thief. In her dining-room she found a portion of a stick of chewing gum which had been bitten off, leaving a perfect imprint of the teeth that bit it. This is her only clew. Yesterday the police arrested a man on suspicion, and to-day Mrs. Munro will compare the marks in the chewing-gum with the teeth of the prisoner. By this novel means she hopes to recover the purloined articles and to send the rogue to the penitentiary for a term of years.

HER ONE FALSE STEP.

Butterfield and Bromilow produced the melodrama Her One False Step, at Latrobe, Pa., on March 27, with the following cast: Allan Norris, James Young; Horace Bigsby, Harold Smith; Tom Conway, William Hunt, Lem Lushby, H. J. Snader; Spotty Perkins, George Whitman; Si Stebbell, John Ponsel; Hi Stebbell, W. H. Meckling; Aaron Larkins, Charles J. Farrell; Asaria Slough, E. W. Bromilow; Dick, Irene Starr; Dan O'Carolan, Charles Farrell; Tim Tovey, W. A. Meckling; Farmer Sandford, John Ponsel; Dora, Lillian Lancaster; Florence Spencer, Marie Johnstone; Abby Backus, Allie Dale; Tibby Lushby, Eloise Davis.

THE ELSIE DE TOURNEY CLOSING.

The Elsie de Tourney company, that stranded recently at Morrison, Ill., was at the time of the closing under the management of W. E. Livingstone. E. G. Hinebaugh, the regular manager of the organization, had laid the company off for the Lenten season, but the players were prevailed upon by Livingstone to play a special tour under his management. After six performances Livingstone closed the tour and, it is reported by Manager Hinebaugh and the company, left with the earnings for the week and the wardrobe of one of the actors.

NEW PLAYHOUSE AT SHARON.

The new Morgan Opera House at Sharon, Pa., was opened last week by the A Poor Relation company. About four months ago the playhouse was almost totally destroyed by fire, causing a loss of $75,000. James W. Morgan and his sons, the owners, immediately set to work to rebuild, and the result is one of the handsomest theatres in Pennsylvania.

MISS BAKER LEASES MRS. OSBORN'S.

Edith Ellis Baker has leased Mrs. Osborn Playhouse, and, at the close of The Bishop's Move, will present at that theatre a play which she herself wrote, entitled The Point of View.

MUSIC NOTES.

Edward Elgar's cantata, The Dream of Gerontius, was sung at Carnegie Hall on Thursday evening for the first time in New York by the Oratorio Society, under the leadership of Frank Damrosch. The solo parts were sung by Ellison Van Hoose, David Bispham, and Ada Crossley.

Edmund Russell gave a Hindoo soirée in his studio in Ardsley Hall, March 23, in honor of Madame Roger-Miclos. An Indian supper was served, and a musical programme rendered by Mesdames Roger-Miclos and Lillian Blauvelt. Mr. Russell recited.

The engagement of Herr Kölbelk, the violinist, to Countess Csaky is announced. The countess is a daughter of the President of the Senate at Debreszcin.

At Wilfred Walter's Lenten morning musicale in Pierrepont Assembly Rooms, Brooklyn, March 23, David Bispham sang several songs with fine interpretation. Anna Otten, Clara Otten, and Harold C. Smith were the assisting artists.

Lelia Livingston Morse and David Baxter were heard in a second song recital in the Astor Gallery of the Waldorf-Astoria, March 24. Miss Morse's pleasing voice and intelligent interpretation again delighted a discriminating audience. Mr. Baxter sang two groups of old ballads and traditional songs, displaying his rich tone quality and excellent method.

The Dannreuther Quartette gave its final concert of the season in Carnegie Chamber Music Hall, March 24.

Fannie Hirsh, a formerly well-known concert singer, gave a concert in Mendelssohn Hall, March 24, assisted by Max Bendix, violinist, and Guiseppe Aldo Randegger, pianist.

Mr. and Mrs. Ludwig Marum gave a Lenten musicale at Sherry's, March 25, with the assistance of Leo Schulz, Jacob Altchuldler, and Herman Hans Wetzler.

The novelty of the season was the Composers' Concert in Carnegie Hall, March 25. The compositions were by Louis von Gaertner. Herr Bulrjohn conducted the orchestral numbers. Ada Crossley sang and Arthur Hochmann played Liszt's pianoforte concerto in E flat.

Under the auspices of the Catholic Library Association Pergolesi's Stabat Mater was sung at the Waldorf-Astoria, March 26. Joseph P. Donnelly directed.

Reed Miller, tenor, was heard in song recital at the Shields' Art Club, March 25. Florence Etta Glover, contralto; Francis Archambault, baritone; Frederick W. Schnoecka, violinist, and Arthur Rosenstein, pianist, also contributed solos.

Mercedes Leigh and Helen Lathrop will give a dramatic and musical recital at Mrs. Osborn's Play House, Friday at 3 P. M.

Madame Eugenie Pappenheim gave an "at home" in her apartments in the "Evelyn" on Sunday. An entertainment comprising informal musical renditions was contributed by Mrs. Corinne Weist-Anthony, Frieda Stender, Margaret Freeling Norri, Emma Anderson, Carl Hayden and Walter Drennen.

William Castleman, the American tenor, returned to New York last week from Europe, where he has been singing in opera for the past eight years. It is probable that he will appear in a new operatic production in New York next season.

The sixth and last concert in the series that Frank Damrosch has been giving for young people, attracted a large audience to Carnegie Hall on March 28. The analysis of the music, the explanatory remarks by Mr. Damrosch and the class of music selected has made these concerts both interesting and instructive.

SAID TO THE MIRROR.

LEW WAMBOLD: "One Night in June has not been under my management since last September, at which time all contracts were turned over to William J. Holmes. I shall next season produce my own three-act farce, Wanted—a Wife on Salary."

John William Schmidt: "The statement in last week's MIRROR to the effect that I was managing the tour of Rachel Lewis is erroneous. I have never been Miss Lewis' manager, and have for reasons of my own severed all connections with her organization. I served as business-manager in advance for two weeks, leaving the company at Charlottesville, Va., and returning to this city."

MATTERS OF FACT.

Julia Hurley, a capable character actress of many years' experience, is at liberty for Spring and Summer stock engagement. Miss Hurley has been with some of the best.

Managers Barrow and King, of Lansford, Pa., who claim every date a paying one, have some open time in April and May.

The rights to the play, The Venetian Bride, are claimed by "J. D. H.," care of this office. He will prosecute any presentation not authorized by him. He will rent the piece to responsible parties.

Max von Mitzel invites offers as leading man for Summer stock and next season. He may be addressed in care of the Actors' Society.

An Aristocratic Tramp, a comedy-drama by Lem B. Parker, is announced for production the coming season. It will receive its premier in Chicago early in August. Sensational scenes and situations are promised. Kilroy and Britton will manage the attraction, with offices at the Revere House, Chicago, Ill.

Frank Ayres, manager Bell's Opera House, Hillsboro, Ohio, will play only one-night stands the coming season and but one a week, thereby insuring profitable business to all visiting attractions. He is now booking for next season, and time may be secured by applying to him direct or to the Independent Booking Agency, 1265 Broadway.

The Cameron Cottage, at Mt. Clemens, Mich., opened for business March 15. The patronage of the theatrical profession is solicited.

Linette Elvin, of A Night on Broadway, was loaned by Harry Morris, her manager, to Tracy the Outlaw company, the leading lady of the latter company having been taken ill. Miss Elvin, although she had never seen the play until an hour before the performance at which she appeared, acquitted herself creditably.

The H. S. Taylor Exchange will this week move into new offices at 1430 Broadway.

The Nashville, Ill., Opera House, now in its appointments, is managed by E. J. Elmer, with offices at 816 Olive Street, St. Louis, Mo. The house seats 430 and has been yielding a good business. Open time for the balance of this and next season can still be secured.

Homer B. Day, with a large experience as an advance and business manager, may be addressed in care of this office.

Ben Rigas, singing and dancing comedian, who is making a hit with Searchlights of a Great City, has not signed for next season. His permanent address is care of Shayne's Agency, Chicago.

Pensacola, Fla., expects many visitors during the squadron's stay there. The time at the Opera House, excepting a few nights in April, is open for strong attractions.

The Guy Stock company, headed by G. Carlton Guy and Inez Mercer, have been playing to record breaking receipts through the West. At Sedalia, Mo., the company packed the house at every performance. Among the plays they will present next season are In the Valley of the Mohawk, The Romance of Arizona, Resurrection, a new version of L'Aiglon, and other plays.

Luke Pulley's Imperial Comedy Quartette opens the first act of Under Southern Skies singing Al. Trahern and Lee Orean Smith's "Under Southern Skies," and scoring with it a positive hit at every performance.

Little Cora Quinten, pronounced by press and public as one of the cleverest child actresses on the stage, will in all probability create a part in a new play next season under the direction of a Broadway manager.

C. L. Hagen has a large steel fire proof building on Eleventh Avenue, running from Fifty-seventh to Fifty-eighth Street, which he will use for the storage of scenery and theatrical properties. Watchman, telephone and full service day and night. Mr. Hagen's offices are located at 542 West Twenty-sixth Street.

April, May and September are the best months of the season at Conneaut, O., where the harbor is booming and other industries are thriving. Paull Brothers have open time for the best only.

Comedies and farce comedies can secure time in April and May at Howard's Opera House, Albion, Ind. The town draws from five neighboring towns. G. O. Russell, Jr., is the manager here.

Immediate time in April is open to good attractions at the Grand Opera House, Wilmington, Del.

Spottiswoode Aitken, who will play the character lead with the Denver Stock this Summer, is open to offers for next season.

The ideal hair dyeing comb is claimed as the latest thing for coloring and restoring gray or faded hair. It is so arranged that it cannot stain the scalp and is in no way injurious. These combs are extensively used in Europe, and so highly are they considered that a gold medal was awarded for this practical devise by the Vienna Hygienic Exposition. They can be obtained of the H. D. Comb Company, Department 19, at 16 East Eighteenth Street.

Harry Dickeson, for two seasons stage director of A Runaway Girl, and recently with My Friend from India, will devote his time to staging productions for the balance of this season and next. Mr. Dickeson may be addressed care of this office.

Mahler Brothers have an elaborate stock of Spring goods which they are offering at prices that defy competition. During April special reductions will be made in their toilet department, and make-ups will be sold at bargain prices. During this sale their make-up boxes will sell at 40 cents.

Ned Nye, who is being featured in The Belle of New York, has received many excellent notices for his work in Dan Daly's former part.

The statement that the Hicker and Warmington's The Two Sisters closed on March 2 is erroneous, since the company is still on tour and will not give its last performance until May 2, when it will close at Allentown, Pa.

GOSSIP OF THE TOWN.

Photo by L. H. Bellis, Providence.

Maude Cleveland, a portrait of whom appears above, has been very successful this season in her impersonation of the character of Cora Williams in The Fatal Wedding. Miss Cleveland has been a member of the dramatic profession for a number of years, and has been associated only with the best companies. Latterly she has appeared under the management of Sullivan, Harris and Woods. Next season Miss Cleveland intends to produce a new sensational melodrama entitled The Truth of the Story, which has been written especially for her by Bessie Taylor.

Maurice Campbell announces that he will next season send The Sword of the King on tour in the Stair and Havlin houses. Eugenie Blair will probably appear in the role that Henrietta Crossman is so successfully playing.

The Babies in Toyland is the title of the new musical piece on which Glen McDonough and Victor Herbert are collaborating. Amy Ricard will play the principal role of the piece, which will be the next production of Mitchell and Hamlin.

S. Mona Eames has joined the San Toy company.

The Harris-Parkinson company were recently passengers on an ill-fated Southern train which encountered a landslide near Knoxville, Tenn. Although several of those on board were killed, the members of the company escaped with slight injuries. No performance, however, was given on that evening.

Matt Nasher, of Sullivan, Harris and Woods, last week went to Montreal and Ottawa to arrange for the opening of The Road to Ruin, which will supersede The King of Detectives, their attraction that was destroyed in the burning of the Toronto Opera House.

James T. Powers, the star of The Jewel of Asia company, has, it is said, written a song entitled "The Things You See After Dark," which he has sold to Blanche Ring.

Edward Howard Griggs on Wednesday evening delivered at the Hotel Majestic the last of a series of six lectures which he has been giving under the auspices of the Comparative Literature Society on the first part of Goethe's Faust. His subject was "The Expiation of Margaret and the Solution of the Faust Problem in Part II."

OBITUARY.

John W. Robinson, who for the past five years had been a member of the Other People's Money company, died at Carthage, Mo., on March 19, from injuries which he sustained in falling from a railway train. The company was proceeding from Webb City to Carthage when Mr. Robinson, in some manner that has not yet been explained, fell from the platform of the car. His fellow players did not miss him for several hours. When found he was taken to Carthage, where, despite every care, he passed away. Mr. Robinson's real name was John King. He was born and brought up in San Francisco, where a number of his relatives live. During the early years of his stage career he was a minstrel, and in that line he won considerable reputation. Later he went into the legitimate drama and played Shakespearean roles in support of many famous stars. He was particularly successful in character roles, to which line of work he devoted the latter years of his life. Mr. Robinson is survived by a son, who lives in New York, and by a number of relatives in the West.

Walter S. Emery, known professionally as Walter Wayne, died in Philadelphia on March 19 of typhoid fever. Mr. Emery was twenty-six years of age and was the brother of Edwin T. Emery and of Lillian Hale Emery. He had been a member of the profession for five years, playing with various road organizations, and his last engagement was with The Cherry Pickers company. The remains were buried in Philadelphia, where his mother resides.

Mrs. Cora H. Wilber, wife of Arthur R. Wilson and known professionally as Alice Roseland, died at her home in Washington, D. C., on March 22, of Bright's disease, after a long illness. Mrs. Wilber was twenty-nine years of age. She had played in a number of traveling organizations, and a few years ago was the leading woman of the A Texas Steer company.

Dr. Robert Safford Newton, the eminent physician, who was widely known among members of the dramatic profession, died at his home in New York City on March 25, of spinal meningitis, aged forty-five years. He was a member of the Players, Lambs and Press clubs.

Mrs. Addie Barrett-Boos, the cornetist and wife of Professor L. A. Boos, died in Jackson, Mich., on March 16, of pneumonia. The funeral services were held in Jackson on March 19, and the remains were buried there.

U. H. Crosby, who built the old Crosby Opera House in Chicago and conducted it during the years immediately preceding the Chicago fire, died at his home in East Brewster, Mass., on March 23.

The mother of Marie De Beau, of the Uncle Josh Spruceby company, died at her home in Burlington, Ia., last week. Miss De Beau left the company temporarily to attend the funeral.

F. A. Truman, owner and manager of the Dixon Opera House, at Dixon, Ill., died in that town of Bright's disease on March 22. He had been the manager of the playhouse for twenty years.

Elijah F. N. Eddy, for many years head doorkeeper at the Grand Opera House in Indianapolis, died in that city on March 25.

Born.

MONROE.—To Mr. and Mrs. Frank Monroe (Viola Miles), at Somerville, Mass., on March 13, a daughter.

Married.

LANE—GOODWIN.—At Chicago, Ill., Christopher Lane and Mabel Goodwin.

LEWIS—PORTER.—Shirley E. Lewis and Nadora R. Porter, at Jackson, Mich., on March 9.

MILLER—BROOK.—In Monroe, Mich., March 16, Charles A. Miller and Ella Brook.

STEINLE—HYDE.—Max Steinle and Mattie Hyde, at Oakland, Cal., March 4.

Died.

BOOS.—Mrs. Addie Barrett-Boos, in Jackson, Mich., on March 16, of pneumonia.

ROBINSON.—John W. Robinson, at Carthage, Mo., on March 19.

WAYNE.—Walter Wayne (Walter S. Emery), in Philadelphia, Pa., on March 18, of typhoid fever, aged 26 years.

WILBER.—Mrs. Cora H. Wilber (Alice Roseland), in Washington, D. C., on March 22 of Bright's disease, aged 29 years.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
OWNER AND SOLE PROPRIETOR.

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WALKLEY, JONES ET AL.

Many newspapers are engaged in discussing the recent action by Henry Arthur Jones, playwright, and Arthur Bourchier, manager, in shutting A. B. Walkley, dramatic critic of the London *Times*, out of the Garrick Theatre on the occasion of the first performance of Mr. Jones's play, strangely entitled Whitewashing Julia. The Mirror's entertaining London correspondent last week in his letter gave a happy account of this unusual event, with deductions based on his knowledge of the persons involved and the facts in the case, which quite naturally has stirred up much feeling as well as caused a volume of comment.

Playwright Jones, it seems, based his request to Mr. Bourchier to exclude Mr. Walkley on the belief that the critic had repeatedly used him ill as a playwright on former occasions. From all that can be gathered in the premises, it seems that Mr. Walkley uses strong language against any play that does not please him, as most critics of the drama that amount to anything do and have done from time out of memory, and there is ground for a suspicion that Mr. Jones has erroneously assumed that he has been made a particular target by the *Times* reviewer. It is significant that the *Times* editor has stood by Mr. Walkley at all points in the matter, and those who have scanned the long letter that Mr. Jones wrote to the *Times* for publication, and that was not published by that journal, will probably agree that it was not on the whole pertinent to the exclusion of the critic, while it offered no solace whatever for that action.

There are critics in every metropolis that abuse their positions to vent personal spites and in other ways, but most critics that maintain their places on reputable journals for any length of time may be assumed to be honest persons in their employment. It is incredible, moreover, that a critic should steadily manifest his lack of fitness on such a journal as the London *Times* for any considerable period, or that Mr. Walkley, after such brutal attention had been called to his function—an attention that must have inspired a review of his work for a period—could continue on the *Times*, as he does continue, if there were any reasonable ground for the charge made against him by his immediate enemies.

The Mirror within a comparatively short time has called attention to the somewhat arbitrary provisions of the English law of libel, which has been invoked against dramatic writers in that country to their pecuniary loss. If Messrs. Jones and Bourchier were convinced that Mr. Walkley was so prejudiced against Mr. Jones as a playwright that he would write in an injurious manner about Whitewashing Julia, they should have bided their time and proceeded against him by law in case he should have laid himself liable in a suit for libel. Their action in excluding him from the performance was instead taken really against the *Times* newspaper and the public it serves. There is no truth relating to publicity more apparent than this—that no great newspaper can or will afford long to employ a critic who discredits it.

There would seem to be a remote analogy, at least, between this London case and cases that have been known in New York and other cities of this country within memory. It is not so long ago that the Theatrical Trust, over-confident of its power, sharpened its knives and set about to take the scalps of critics here and there that told the truth about some of its enterprises. In small cities, in the cases of certain newspapers of little bravery that the Trust approached with the demand that those papers should discharge the critics whom the Trust thought were unfavorable to the Trust, the Trust succeeded in this dictation. But in all cases of newspapers with self-respect the Trust failed to affect the positions or standing of able and conscientious writers. Moreover, the Trust's rebuffs and rebukes were so humiliating that it appears to have dropped this scheme from its system of peculiar and characteristic devices.

TRUST RIDDEN.

The pleasure with which most newspapers hail the news of the remarkable progress made by the Independent Booking Agency in its work of breaking down the monopoly in theatres that has cursed this country during the past few years has back of it the approval of the public, which has been the main sufferer from Trust methods. In many cities of prominence in this country under Trust auspices the theatre public has literally starved for attractions that would in some measure represent a *quid pro quo* for the money exacted by Trust agents for poor entertainment. Among the Trust-ridden cities many in the South and West have suffered grievously from the system that leaves theatre managers no choice as to attractions. All must take what the Trust sends and make no complaint. But if local managers, so-called, are willing to put up with miserable bookings, the press is not backward in placing responsibility where it belongs, and the Trust at this time, when the season is nearing its close, sustains many a hard knock from newspapers disgusted with its work. One of the many ill-treated points of the West is Salt Lake City, where the Trust long has pursued its open-and-shut policy. The *Herald*, of Salt Lake, in an editorial last week voiced the complaint of its public as follows:

Salt Lake is in sight of the close of its theatrical season, and the fact suggests some consideration of the programmes that have been offered the public here by the Eastern booking house which controls attractions throughout the country. Judging by the attractions already seen, and those yet to come, the situation is not altogether hopeful for the lovers of dramatic art in any of its best forms.

In the essentials—a good play, a good cast and artistic stage management—there have been only two really first-class productions in Salt Lake this season. There have been capable leading men and women with incompetent support; mediocre stars with fairly efficient companies, and absolutely hopeless productions galore.

The reason for this condition is not far to seek. Productions to be financially successful have to be booked in New York for an advance season. The booking agency in the control of a few hands, working on a community of interest plan, tells the Western theatres what they may and may not have. It dictates terms, not only to the theatres but to the players as well, in some cases charging both sides to the transaction an extravagant commission. Call it a Trust or whatever you please, the effect is a combination which can be reached neither by public disapproval nor business rules. If you don't like the plays offered you may keep your theatre closed or take what is given you. In this particular Salt Lake has fared no better and no worse than any other city west of the Mississippi, and it has no better prospect of relief. So long as theatregoers have plenty of money and the Theatrical Syndicate has no conscience, it is not likely there will be any reform: but some of these days there will be a reckoning that will shake up the whole theatrical business, and it cannot come too soon.

The reckoning impends. The Trust cannot much longer carry matters with the high hand that has ruled for years. Many cities that it has held in the hollow of its hand are already lost to its monopoly for next season, and others will follow. Its selfish and vicious rule is nearing an end everywhere, and the theatre is bound again to take on the varied aspects of competitive life and interest that freedom insures.

THE PRESS AND THE TRUST.

Fighting the Combination.

Utica Press.

The Theatrical Trust no longer completely controls the situation. Two years ago the combination was so thorough that it was practically impossible for independent companies to obtain bookings for a tour of the country. Their appearances were confined to New York and a few of the large cities where independent theatres were available. Other attractions were good for long runs if it was impossible to procure them. When great successes were created they could not be prevented, except in the few theatres that were not subject to the influence of the Trust. Things are somewhat different now. There are now many independent theatres in New York, two in Brooklyn, two in Chicago and one each in Philadelphia, Boston, Pittsburg, Cleveland, Buffalo, Detroit, Milwaukee, Cincinnati and Louisville. New independent houses are to be erected in Washington, Philadelphia and St. Louis. These are all controlled by the agents of the Independent Booking Agency. They are also independent houses in San Francisco, Montreal, Toronto and New Orleans, and about five hundred theatres in smaller cities scattered over the country. Besides Mrs. Fiske, James K. Hackett, Mansfield, Corinne, Isabel Irving, and William H. Thompson, many other actors of prominence are said to be on the point of breaking away from the Trust. Many of Frohman's companies, a couple of theatres in New York, and have joined the Independent Booking Agency. Several other managers will abandon the Trust next season. The methods of the Trust do not, it is believed, tend to elevate the character of stage production. Its managers have not even declared as to what attractions shall be granted dates, but they have been dictated to entirely as to who shall provide their shops. It is claimed that unless the Trust is heavily fortified it will not give any plays a chance to succeed. Competition in the theatrical world is every way as desirable as competition in the business world. The American people have not outgrown the idea that a little group of managers possessed power to decide what plays and what players they should see. There will be general gratification if the Independents score a footing in every city. The people of Utica will welcome the Independents when they come this way, as they surely will before many seasons roll round.

The Trust and Criticism.

Providence Journal, March 8.

There is a decided difference of opinion between the official organ of the Theatrical Syndicate of New York and the agents who do the advertising work for the road companies controlled by the Syndicate. For several weeks the "official" theatrical paper which can find nothing to criticise in any Syndicate production has attacked dramatic reviewers who try to tell the truth about the performances. Yesterday's issue opened one of these critics with such curiously as broken bones and ruin, and sternly maintained that writers who endeavor to convey reliable information to the public are "killing dramatic criticism in this country." The idea of the Syndicate organ is that true criticism consists of unqualified laudation: every other word must be an adjective in the superlative degree; and the papers which publish this sort of puffery are commended for fairness and good taste. But the advertising man who go on the road tell another story. They frankly say that these gushing notices are of no value whatever to theatrical managers, because readers are not deceived by them. What they find useful in a business way is newspaper opinion based on fact. Evidently the agents know more about the commercial side of press criticism than their employers who, according to the official weekly paper of the Syndicate, believe that variety comedians should be taken as seriously as Henry Irving or E. S. Willard. Theatregoers have no strong prejudice against a combination of theatrical managers; they are interested only in the performances, and they expect managers to point out good and poor features. Some of the members of the Syndicate who close the doors of their theatres against capable and honest critics might obtain useful information from the men who travel with their road companies. Meanwhile dramatic criticism is in no danger of being killed by writers who know the difference between a tragedy of Shakespeare and a cheap twentieth century burlesque and express their views in better English than that found in the official paper of the Theatrical Syndicate.

Gratifying Intelligence.

Harrisburg (Pa.) Independent.

The gratifying intelligence comes from New York that the number of independent theatres throughout the country is rapidly increasing. The independent theatres are those that are not connected with the Theatrical Trust which, during the last dozen years, has been exercising a baneful influence on the plays and players of the country. They have not only depreciated the amusement standard, but what is worse, if possible, they have forced upon the public meretricious attractions which otherwise would have been unable to secure a presentation. The new theatre to be erected in this city by Colonel Mishler will be an independent, and for that reason the people here have a direct interest in the information referred to. The leading players of the country prefer the independent playhouse, and Colonel Mishler's Harrisburg house will, therefore, be supplied constantly with the very best attractions. In fact, it may be said that only plays of the highest merit will be booked for the house, and that attractions which have not hitherto been able to come here will be especially sought after. The Theatrical Trust has worked the worst results on the theatrical life of the country. By compelling players to accept its terms or go out of the business, it has developed quite inferior class of actors and brought out a bad lot of plays. If a house manager would refuse to accept a bad play the Trust would refuse him any of the attractions it controlled, so that he would be completely at its mercy. But it has been losing ground of late, and according to the latest information, it may be hoped that before long it will be broken up entirely.

A Tyrannical Combination.

Sacramento (Cal.) Union.

Some public spirit and independent unity of sentiment ought to be manifested by the managers of independent theatrical companies and theatres that will lead to formation of some sort of a compact that will stand off the Theatrical Syndicate and loosen its grip upon the throat of the public. A more tyrannical trust never existed than that of the Syndicate referred to. It is not content with dominating the playhouses to the exclusion of the companies not controlled by it, but it has gone so far as to indicate what the very text shall be of plays to be presented, and to order modifications and changes in the text of standard drama, and even of the immortal Shakespeare. The dispatches now say that the Syndicate has resolved that it will not allow any theatre it controls and owns to be used for any play that has been produced in any unsyndicated theatre. In other words, it is to be a war to the knife and the knife to the hilt. We are glad of it, as it is time for the theatre-going public to know what they may or may not—according to the sweet good pleasure or graciousness of the Syndicate managers—patronize in dramatic productions which do or do not bear the Syndicate label. If the independents will unite in common cause against the common tyrant they certainly will have the almost unanimous support and favor of theatrical patrons throughout the country.

Another Trust to Fall.

Memphis Commercial Appeal.

Rumors that have been afloat for some time past announcing the formation of an Independent Booking Agency to fight the Theatrical Trust have been confirmed and the war has begun in deadly earnest. This news will come as welcome tidings to the vast numbers of theatregoers in this and other cities, and their sympathies and good wishes will be with the Independents, first, last and always. The Theatrical Trust has wrought considerable havoc during its existence and has aroused much bitterness and ill feeling. Complaints have come from every city wherein the Trust has operated on account of the exorbitant rates charged for second-rate and even third-rate plays. We have been compelled, in our own city, to undergo like tyranny, but in a lesser degree, owing to the fact that we possess a smaller number of playhouses than those cities in the North and East.

Trust Arrogance.

Chicago Dispatch.

The arrogance which warrants the Trust in palming cheap and vicious plays upon the public, as has been repeatedly done in Chicago during the present season, also warrants the Trust in giving nothing more in return for its extortionate prices than the mere privilege of passing money through the ticket window. The Theatrical Trust is out to "do" the people. There are other and far better amusements in Chicago every night of the year than those provided by the swinish theatrical combine.

Cause and Effect.

Washington Post.

The Theatrical Trust appears to be resorting to some of the methods which brought about the guillotine and humiliation of the boodle aldermen. This is a great country for encouraging competition.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* The Mirror *will be forwarded if possible.*]

C. B. B., Boston: Maud Raymond and Linie Raymond are not sisters.

W. J. McG., Philadelphia: Felix McGlennon, the song writer, is in London.

J. K. G., Baltimore: Mabel Dinsy, the actress, is the sister of Henry E. Dixey.

H. H., Buffalo: Pete Baker is still appearing in Chris and Lena.

L. P. S., Odessa, N. Y.: Amelia Bingham's company in The Climbers closed at Gloucester, Mass., on March 14.

M. P., West Albany, N. Y.: The names and addresses of the principal dramatic schools in New York will be found in the advertising columns of The Mirror.

S. F., New York: Henrietta Crosman's first New York production of Mistress Nell (not Nell Gwynn, as in your query) was at the Bijou Theatre. The production was later seen at the Savoy and Wallack's in the order given.

R. W. T., Alhambra, Cal.: In the French sense the word "scene," when used to designate a part of a play, has no reference whatever to the stage setting. Scene, when so used, means a grouping of certain characters. When another character enters or joins the group, another scene begins. Thus a dozen or more separate scenes may occur in an act with precisely the same setting.

A. D. D., Philadelphia: Operatic managers are always willing to test the voice and capabilities of applicants for chorus positions, for which, of course, the voice is the most essential qualification. However, appearance and stage presence enter into the matter to a great extent, and it is virtually useless for an ill-favored or uncultured man to attempt to secure such a position. The usual compensation for such service is from $15 to $20 per week. Among the best of operatic and musical comedy managers are Henry W. Savage, John C. Fisher, Daniel V. Arthur, Mitchell and Hamlin, George W. Lederer, Sam and Lee Shubert, Kirke La Shelle, and Frank L. Perley, all of whom have offices in New York.

E. F. G., Nashville, Tenn.: The cast of the original production of Hoyt's A Milk White Flag was: Colonel, Charles Stanley; Major, Lloyd Wilson; Judge Advocate, Arthur Poole; Surgeon, Harry Lacklstone; Quartermaster, M. B. Stevens; Private, Frank Baldwin; Dancing Master, Frank Lawton; Vivandiered, Avery Strakosch, Lillian Markham, Rose Frances, Etta Williamson, Estelle Williamson; Standard Bearer, Estelle Winston; General, J. C. Miron; Dear Departed, Frank Lawton; Orphan, Maude Gilroy; Nurse, Alice Walsh; Particular Friend of the Bereaved Wife, Isabelle Coe. The cast of the original company presenting A Black Sheep was: Hot Stuff, Otis Harlan; Percy Vere, Joseph Frankau; Goodfellow Gunning, William De Vere; Jarvis Field, Harry Lockstone; Jack Aspen, Joseph Natus; Slater, William Mack; the Under Dog, Steve Maley; M. T. Sells, William Hatter; Count Smeraldo, Sallie Edwards; Phil Glass, John W. Mitchell; Wetherbee Fowle, Charles Bradford; Buffum Ryder, John Gilroy; Old Subscriber, Charles Diehl; Hyde Sims, Herman Sheldon; Jimmy Work, T. Henry Sanger; John L. Fitz James, William F. Mack; Willcut Luce, John W. Mitchell; Lida Biddeon, Ada Dare; Ada Stosie, Agnes Rose Lane; Daisy Singer, Agnes Paul; Etta Mellon, Hattie Wells; May Wing, Etta Gilroy; Cora Fay, Nellie Butler; Nettie Ellis, Rose Sutherland; Nora Marks, Frankie Bailey; premiere danseuse, Bessie Clayton.

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In Spite of the Law. By John A. King and George Edward Hall.

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Miss Jones from Boston. By Conor H. Pratt.

Old Miss X. By Thomas Washington Wharmby.

On the Beach at Long Branch. By John Joseph Magee.

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She Sinned Because She Loved. By William Monaghan.

Smart Sinners. By Edith Sessions Tupper.

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While the Sultan Sleeps. By John E. Young and Minnie Jarbeau.

The Woman Detective. By Nell Twomey.

LETTERS TO THE EDITOR.

Washington, D. C., March 14, 1903.

To the Editor of The Dramatic Mirror:

Sir.—The grand, noble editorial which appeared in The Dramatic Mirror of Feb. 14, proves with "logic as unerring as light" that Edwin Forrest was "The greatest actor that ever lived within the tide of time." Physically, he was a Hercules, but all his physical lines harmonized with the grace of an Apollo. His voice was in harmony with his physical proportions. Vulcan says in Prometheus to Strength, "The tongue sounds in accordance with thy form;" and so it was with Edwin Forrest. He had a golden voice, sublime, grand, beautiful, sweet and low, but when necessary he could lift it so that the Olympians could hear it when he made "Rome howl" with the majesty of the grandest organ that was ever given to mortal man. Aesthetically Kean, Forrest, and Booth were not rivals, but each was great in his own field. They were absolutely unique. The world will never look upon their like again. Kean was magnetic, Forrest was sublime, Booth beautiful. Kean was great in Richard III. William Hazlitt says that Kean's Richard III was like reading Shakespeare by flashes of lightning. Forrest was great in King Lear. Lear is Shakespeare's sublimest tragedy, Hamlet is philosophical—metaphysical—a dreamer—fitting perfectly the "Sweet Prince of Players," Edwin Booth; and therefore he was the ideal Hamlet. Kean was magnetic, Forrest was sublime, and Booth was beautiful.

William Chrystie Miller.

A Complaint About Macon.

Macon, Ga., March 14, 1903.

To the Editor of The Dramatic Mirror:

Sir.—If consistent, I should like to warn all traveling managers and advance agents playing Macon, against the outrageous charges extorted from companies for hauling scenery and baggage. J. A. Newcomb manages the theatre and a hotel. I called on him for protection against any holdup, but without effect. This has been going on all season, and if managers of companies would make known all such treatment a stop would soon be put to it.

The transfer charges are nearly double those of any other city, as they only take half a load of scenery for a full load, and charge double for "props."

Respectfully yours,

E. G. Hanson.

THE USHER

Resurrection received harsh criticism from the majority of the London critics upon its production recently by Beerbohm Tree. Mr. Walkley in the London *Times* says of it: "As a moral lesson it is deeply impressive, but as drama, as a work of art, it belongs unmistakably to the category of the second best. A fine austere morality pervades it all, but the best morality would be all the better for being a little less depressing through æsthetic effects."

♣

It has been erroneously stated in the press that Martin Harvey's next American tour is to be made in a new play by Mr. Lloyd Osborne. This error is due, no doubt, to the fact that Mr. Harvey is to produce a play by Mr. Osborne in London in May. The play in which he is to appear in this country will be produced in England in September next. It is by another American author. The time in which the story is laid is that of the Roundheads and Cavaliers.

♣

Charles Lauri, the famous animal mimic, who died recently in England, was once termed "the Garrick of animal mimes." His best imitations were those of the dog, monkey and cat, and he was the delight of the children of London during the pantomime season. One of his antics was to spring from the stage and run around the ledge of the box tier encircling Drury Lane.

Lauri began his curious specialty at the age of six. He was passionately fond of animals and spent a great deal of his time at the London Zoo, studying the manners and customs of the monkeys. For the monkey specialty he found considerable trouble in procuring the necessary "skin." Each hair had to be put in separately; the head mask was made of brown leather, and the eyebrows were worked by means of threads.

He tried his hand at kangaroos and frogs, but the public preferred his imitations of monkeys and dogs. He played human parts, too, sometimes. It was Lauri who introduced the pantomime L'Enfant Prodigue to London.

♣

Henrietta Freeman, well known as a journalist in this city and Los Angeles, in the latter place the other day delivered an address before the principal woman's club on the modern tendencies of the drama.

Miss Freeman briefly explained the inwardness of the Theatrical Trust, and made it plain that the Trust was responsible for the fact that the cities of the Pacific Coast so seldom see the best artists. Miss Freeman said that the artists have become mere figures on the chess-board, to be shifted as the pleasure of the Trust may dictate. Instead of the noted artists being announced conspicuously in the advertisements the manager who does the "presenting" overshadows the artist.

As to the artistic side of our theatrical world, Miss Freeman quoted these lines:

> The drama's syndicators deal
> In plays as Morgan deals in steel;
> They buy and sell in foreign mart,
> And never care a rap for art.

♣

Strenuous efforts were made during the run of The Billionaire to create an impression of popular success. It is common report, however, that the receipts of the piece were as unsatisfactory in this city as they had been on the road previously.

The evident intention originally was to keep The Billionaire on until the close of the season, but the losses incurred involved a change of plan, and so The Jewel of Asia moved to Daly's this week as a stop-gap, and The Starbucks will follow shortly.

This play had a more or less successful run at the Dearborn Theatre, in Chicago. Its presence at Daly's will be another blow to the traditions of that theatre.

♣

There has been a long and stormy controversy in the London press between Hall Caine and Wilson Barrett with reference to the authorship of the dramatization of "The Manxman."

Mr. Caine claimed that he took no responsibility whatever for the play, which was not successful in England. He stated in the most forceful terms that he "never read the play, and knew nothing of it except at second hand."

Barrett completely routed the irrespressible Caine by producing a letter written to him by the author, in which he said, "I have, without waiting to consult you, written in many passages and reconstructed the whole of the fourth act."

In spite of this the London *Referee* is willing to give Caine the benefit of an aberration rather than accuse him of a deliberate misstatement of fact. It says: "Here a great wit seems to have jumped out of all remembrance, for, of course, it is not to be supposed that Mr. Hall Caine deliberately stated what he knew to be untrue."

♣

The protest of Marie Corelli against the erection of a Carnegie free library on Henley street, in Stratford-on-Avon, will awaken a hope among the thousands of American visitors to the Shakespeare shrine that her words will be heeded.

As the authoress says, the building of the library would involve the demolition of ancient houses which are landmarks of Shakespeare's time. One of these, which was built about 1610, was occupied by Shakespeare's cousin, Thomas Green.

The vandalism of the "restoration" of Stratford Church has created disgust enough, one would suppose, to create a strong expression of public opinion against the contemplated Carnegie sacrilege.

♣

Judge Hallett, of the United States Court, recently appointed a receiver for the Tabor Opera House and the Broadway Theatre in Denver, in a suit of Mrs. Mary Bigger against Peter McCourt. Mrs. Bigger some time ago, as a stockholder in the Colorado Amusement Company, of which her father, W. H. Bush, was one of the original incorporators, asked for an accounting.

In granting the application for a receiver, McCourt, as the manager of the company, was ordered to turn over to the receiver all books and contracts which he had in his possession.

The claim of the plaintiff is that the terms of the agreement made by McCourt after the death of her father, in which McCourt agreed to carry on the leases of the theatres for the benefit of Mr. Bush's wife and daughter, have not been complied with.

♣

A story was printed in the Cincinnati *Times-Star* the other day to the effect that Joseph Weber will shortly retire from the stage and devote his time to the business end of the Weber and Fields enterprises. The same article states that Louis Mann is to take Mr. Weber's place.

Mr. Weber has always supervised the business side of the Weber and Fields enterprises, and he will continue to do so; but there is absolutely no truth in the statement that he contemplates giving up his stage work. Mr. Mann will be a member of the Weber and Fields company next season, but not as the successor of Mr. Weber.

THE GREGORY RECITAL.

A charming song recital was given by Heathe Gregory, the basso, in Mrs. Osborn's Playhouse on Friday afternoon, Cecilia Loftus, Marie Doro, and Bruno Huhn assisting. The composers selected by Mr. Gregory were Lassen, Foote, Nevin, Wekerlin, Castello, Tosti, and Wagner. For encores he sang in a delightful manner "The Old Plaid Shawl" and "Drink to Me with Thine Eyes." The ever popular Cecilia Loftus gave impersonations of Ada Rehan and Mrs. Patrick Campbell and was obliged to respond to two hearty encores by imitations of Sarah Bernhardt and Yvette Guilbert. Marie Doro, of The Billionaire company, sang "The Gingerbread Man," "The Jap Doll," and her own song, "The Tiny Valise." A cycle of Miss Loftus' compositions were sung by the composer, Miss Doro, and Mr. Gregory. Of these the "Shadow Song," as sung by Miss Loftus to her own accompaniment, was the embodiment of her originality, cleverness and charming personality.

THE DEPUTY SHERIFF PRODUCED.

Hal Reid's new play, The Deputy Sheriff, was produced at the Lyceum Theatre, Minneapolis, on March 22. A crowded house was present, but from reports received the play was not liked. In the cast were Grace Hayward, Herbert Brenon, William Murdoch, Ben Johnson, Burt McCann, C. A. Gunther, A. S. Lee, Hazel Spafford, Laurette Allen, Robert Folson, Maude Gilbert, Eva Sayomet, and Maisie Cecil. W. D. Corbett, who was billed to play the leading role of David Spaulding, was unable to appear owing to illness, and his place was taken by J. W. Castle.

OPPOSE THE STANDEE BILL.

Fire Commissioner Sturgis on Wednesday appeared before Mayor Low in opposition to the bill which the legislature recently passed and which legalizes the use of the rear part of theatres for standing room. Mayor Low himself stated that he considered the bill objectionable because, under the city charter, the Aldermen can deal with the matter locally, as it concerns each particular playhouse, taking cognisance of the difference of existing conditions.

ACTRESS' CLOTHES ABLAZE.

Eva Randall, who is appearing with Tim Murphy in The Carpet Bagger, was the victim recently of an accident that would have had serious results had it not been for the promptness of William S. Gibson, also of the company. While they were standing near a gas jet Miss Randall's clothing ignited. Mr. Williams quickly tore off her blazing hat and skirt and extinguished them. Both sustained severe burns, but neither was seriously injured.

McCOURT APPEALS DECISION.

Peter McCourt, lessee of the Broadway and Tabor Grand theatres in Denver, has appealed the decree of Justice Halliday whereby Mrs. Marie Bigger, a daughter of the late William H. Bush, was awarded a half interest in the leases of the two theatres, as her father had arranged with Mr. McCourt in the old leases.

DRAWINGS TO BE DRAMATIZED.

Daniel V. Arthur will next season present a dramatization which Augustus Thomas has made of Charles Dana Gibson's drawings, "The Education of Mr. Pipp." Stuart Robson will appear in the role of Mr. Pipp, and Mr. Gibson himself will select and coach the beautiful daughters of the aged *nouveau-rich*.

ELIZABETHAN PLAYS IN BERLIN.

Director Ernst von Possart, of the Munich Royal Theatre in Berlin, will soon produce Shakespeare's historical plays in their original form and with Elizabethan settings.

Albert Andrews, Prince Rabbiloff in Resurrection.

MARTIN HARVEY WITH THE INDEPENDENTS

Another notable star will next season be added to the attractions of the Independent Booking Agency in Martin Harvey, who, with his company, sailed on March 28 for England on the Oceanic, having just finished his first American tour, involving a period of twenty-two weeks.

Before his departure Mr. Harvey signed contracts with Harrison Grey Fiske and James K. Hackett for another year of this country next season. These contracts also provide for succeeding tours of this country by Mr. Harvey under the same management. Mr. Harvey in May next will begin a season in London, in a new and powerful play by an American author. After the London season he will enjoy a short holiday before entering upon his Autumn tour of the English provinces, to extend until Christmas. Immediately after this tour Mr. Harvey will return with his company to New York and present his new play at the Manhattan Theatre.

Following his engagement at the Manhattan Mr. Harvey will be seen in the principal American cities. While under the management of Messrs. Fiske and Hackett Mr. Harvey will also appear in an elaborate production of Hamlet. Before sailing Mr. Harvey expressed himself as greatly pleased with his reception at the hands of the American press and public, and he looks forward with pleasure to his return to this country next year. It is his intention in the future to divide his time about equally between England and the United States. Under the management of Messrs. Fiske and Hackett, Mr. Harvey will play here only in theatres independent of the Theatrical Trust.

BOYS CAUSE FIRE PANIC.

Several small boys who were in the gallery of the Broad Street Theatre, Philadelphia, on Tuesday evening, caused a fire panic by shouting fire and then scurrying down the stairs. A dozen women fainted, and Virginia Harned, who was playing Iris at the house, and who was on the stage at the time, suffered a severe nervous shock, but pluckily resumed her lines when the excitement subsided. She fainted, however, immediately on leaving the stage.

FRANK HARVEY DANGEROUSLY ILL.

Frank Harvey, the well-known English author, is dangerously ill, the result of the amputation of one of his limbs.

CUES.

Willa Feour is in San Francisco, where she will visit her mother until June.

Madeleine Mattox, who played Lady Holyrood with Fiorodora on the road last season, will play the leading female role with Myles Murphy in Saucy Jack Barry after Easter. There is a strange coincidence in the selection of Miss Mattox for the opposite part to Barry. Her maternal ancestor, Robert Morris, of Philadelphia, was the President of the famous Hibernian Society which started the Bank of Pennsylvania for the relief of Washington's army at Valley Forge, and the intimate friend of Commodore Barry, the principal figure of the story.

Edwin T. Emery will soon have completed his third continuous year as a member of the Belasco company at San Francisco.

During the last few days of Myles McCarthy's four weeks' engagement in vaudeville with Francesca Redding he was engaged to originate the role of Sir Clinton Crosby in An Orphan's Prayer, supporting Nettie De Courcy, and being especially featured. The engagement extends until May.

Following the engagement of Amelia Bingham in The Frisky Mrs. Johnson, the Shuberts will present at a double bill at the Princess Theatre There and Back, a farce by George Arliss, of The Darling of the Gods company. Charles B. Evans and Charles H. Hopper will be in the cast. For a curtain-raiser Aubrey Boucicault will be seen in The Man Who Stole the Castle, a playlet by Tom Gallon and L. M. Lion. The other players in the cast will be Augustus Cook, Nestor Lennon, Mrs. Lyra Brooks, and Gertrude Irvington.

Al. Dolson, manager of Gus Hill's Spotless Town company, has been engaged as press representative for Pain's traveling fireworks spectacles, The Last Days of Pompeii and Ancient Rome.

Through the intercessions of Father James A. Mullin, Mayor Low has signed a bill whereby one of the streets in the Bronx will be named after Shakespeare.

During his engagement in St. Louis, Frederick Warde addressed the Knights of Pythias on "Pythianism."

Joseph Jefferson will inaugurate a Spring tour at Nashville, Tenn., on April 13. The company, which has been supporting the younger Jeffersons, Thomas, Jr., and William W., in The Rivals, and which includes John Jack and Frolliott Paget, will be seen with Mr. Jefferson, Sr. The tour will be under the management of Henry P. Greene.

Pauline Pauli, seventeen years old, is successfully playing Juliet in Simvell's production of Romeo and Juliet. Miss Pauli was featured early in the season in The Power of the Cross. Mildred Pauli, who went to the Pacific Coast with The Silver Dagger company and returned with Broadhurst and Currie's Rudolph and Adolph company, has joined Simvell's company.

Heuck and Fennessy, of Cincinnati, will next season present Selma Herman in Thomas Oakley's play, The Charity Nurse. John J. Dowling has been engaged by John M. Cooke, general manager for the firm, to originate a part in the piece. The Wickedest Woman in the World, by the same author, will also be produced by Heuck and Fennessy next season.

Elsie Ferguson, while at Indianapolis with The Two Schools company, is said to have been robbed of a diamond brooch valued at $200. She reported the matter to the police.

Frederick R. Mortimer, stage-manager for George Samuel's A Convict's Daughter (Western), has recovered from his illness and rejoined the company.

King Edward, Queen Alexandra, the Princess Victoria, Prince and Princess Charles of Denmark and three of the children of the Prince of Wales, were present at Saturday afternoon's performance of Buffalo Bill's Wild West Show at the Olympia, London. Ambassador and Mrs. Choate, Secretary and Mrs. White, and other members of the United States Embassy were also present. Colonel Cody was presented to the King and Queen.

Harry Corson Clarke made a fresh hit recently in Seattle by his performance, with his own company, of Lavinia, the cook lady, in Why Smith Left Home.

Daniel Sully yesterday closed a successful season in The Old Mill Stream, and, after spending the Summer on his farm in the Catskills, will resume acting in that play on Sept. 7.

Edith Ellis Baker will begin her tour in her new play, The Point of View, at Montreal on April 13.

Frank J. McIntyre, who played Willowby in Captain Molly and later originated the role of Squire Merritt in Jerome, a Poor Man, has been engaged by William Keough to play Sheriff Brant in The Child Wife, which will be produced on April 9.

Ernest Shipman has secured for the support of Alberta Gallatin in As You Like It, W. J. Townshend, Harry St. Maur, Will S. Rising, John Saphore, L. Rogers Lytton, Frank Trevor, Stanley Jessop, W. J. Thorndyke, Edward Foley, J. M. Martin, L. D. Church, Adele Dossert, Inez de la Guerra, and May Lorimer. The tour opens April 13 and will run seven weeks. Warren P. Lake will manage the production.

Mark Twain is ill at his Riverdale home from a bronchial affection.

PERSONAL

KELLAR.—Above is a portrait of Henry Kellar, the magician, who is enjoying one of his most successful seasons. During his two weeks' engagement at the Folly Theatre, Brooklyn, Mr. Kellar played to overflowing audiences. The curiosity to see him off the stage was great, and such crowds gathered at the stage door of the Folly to witness his departure from the theatre that an extra number of police reserves were called on duty to keep order.

MANSFIELD.—It is announced that Richard Mansfield will next October present two new plays at his opening of the Lyric Theatre. These will be Tolstoi's Ivan the Terrible, and George Alexander's London version of Alt Heidelberg.

SAVAGE.—Henry W. Savage sailed from Boston for Europe on Saturday. He is accompanied by W. R. Barnes, the costumer, and while abroad will endeavor to secure new plays and new ideas in costuming.

EDESON.—Robert Edeson has accepted a new play, as yet unnamed, by Charles Bradley, business manager of the Bostonians, and will next season be seen in the piece, which is a drama placed near Richmond, Va., just previous to the Civil War.

LOFTUS.—It is announced that Cecilia Loftus, leading woman for E. H. Sothern, will next season star in a new play by Laurence Irving.

MAY.—Edna May was on Thursday the victim of a runaway accident in London which, while provocative of no serious physical injuries, so shocked her nervous system that she was unconscious for twenty minutes.

ROOSEVELT.—President and Mrs. Roosevelt and their children attended Friday evening's performance of A Country Girl at the Columbia Theatre, Washington.

PROCTOR.—The engagement is announced of Henrietta Freeman Proctor, youngest daughter of F. F. Proctor, to Frank Oliver Donnell, a member of the Larchmont Yacht Club.

LE MOYNE.—Mrs. Le Moyne was entertained by many noted society folk during her recent engagement in Among Those Present at Newport.

BLAKE.—Harry M. Blake returned to New York last Tuesday, after a long vacation journey through Southern Europe and Northern Africa. He is entirely restored to health and will resume his work on the stage next season. He left on Friday for Chicago for a few weeks' visit, after which he will return to New York to remain until the opening of the season.

SHELDON.—Suzanne Sheldon, who is playing the abbess in George Alexander's London production of If I Were King, has been engaged by Weber and Fields as leading lady for Charles Richman in his coming starring tour in the new romantic play by Victor Mapes. Miss Sheldon will return to America at the close of her London engagement and after a brief rest will begin rehearsals for the new play, which will be produced early next season.

RÉJANE.—Madame Réjane is ill in Paris, suffering from a serious throat affection.

ADE.—George Ade, the author of The Sultan of Sulu, is in New York.

BARRYMORE.—While in Cincinnati, Ethel Barrymore was the guest of Senator and Mrs. Mark Hanna.

TEMPLETON.—Fay Templeton will next season star in a new musical play, the book and lyrics of which are by Clyde Fitch, the music being the work of several composers, among whom are Victor Biegal and Raymond Hubbell. While in Europe Mr. Fitch will secure the services of the ballet master of the Vienna Opera House to drill the company in Viennese dances, which will be a feature of the piece. The work will be entitled The Infant Prodigy and will be produced by the Shuberts.

DAVIS.—On Thursday afternoon Richard Harding Davis treated his fellow citizens of Marion, Mass., to a free performance of his play, The Taming of Helen, which was being presented by Henry Miller in Boston. After the performance Mr. and Mrs. Davis entertained the members of the company at a luncheon.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*
THE TAMING OF HELEN.....Savoy.

Herald Square—Pretty Peggy.

Play in four acts by Frances Aymar Mathews. Produced March 23.

Frederick, Prince of Wales ..... Albert J. Tucker
Earl of Chelmondeley ..... Adolph Bernard
Sir Charles Hanbury ..... Donald MacLaren
Captain Chelmondeley ..... Victor Morley
Captain Calcraft ..... George Sylvester
Colley Cibber ..... Burt Vernon
Mr. Wellington ..... Annie Ward Tiffany
Polly Wellington ..... Margaret Mayo
Peg Wellington ..... Grace George
John Rich ..... Lyman F. Tucker
George Anne Bellamy ..... Ruth Holt
Orlando ..... Addison Mitch
Jacques ..... Paul G. Swift
Banished Duke ..... Henry Hirsch
Audrey ..... Frances Leigh
David Garrick ..... Robert Lorraine
Eva Sorrell ..... Norah Lamham
Madame Violante ..... Sydney Cowell
Paul Cavendish ..... Carl Ekstrom
Cherry ..... Lucia Lamham
Charlotte ..... Justine Cutting
Hatrella ..... Bertha Thomas
Nan ..... Rose Coyle
Elsie ..... Bessie Tyler
Rose ..... Mary Thomas
Madame Fiboni ..... Lily Calder
H. Long ..... Edward Burgess
Ringwood ..... James A. Brown
Bennett Langton ..... S. F. Lewis
Caroline ..... Agnes Powell
Phoebe ..... Anne Albert
Gust ..... William Hungerford
Forbes ..... Dora J. Stevens

Grace George, with her new play by Frances Aymar Mathews entitled Pretty Peggy, her company of half a hundred players, her elaborate scenery and properties, and her vast store of gowns, wigs, uniforms, arms and jewels, came to the Herald Square Theatre last Monday for a visit that promises to be long and agreeable both to the players concerned and to the public. The production is, of course, under the management of William A. Brady, who, it would seem, has called upon every phase of his ingenuity to make Pretty Peggy an attractive entertainment. The large audience that witnessed the opening performance did its best to assure Mr. Brady that he had succeeded. The plaudits were many and vigorous, the star was called again and again before the curtain, and finally the manager himself was obliged to come forward and bow his acknowledgments.

To be enjoyed the performance of Pretty Peggy must be viewed with amiable eyes that see only the bright pageantry, and that refuse to convey to the mind unpleasant questions regarding historical facts and the art of play-writing. Mrs. Mathews stands in the front ranks of those women novelists who apparently believe that facts were made for fools. They are safe from libel suits only because the shades of men—however mighty they may have been in life—have no standing in the courts. Yet one can fancy that Miss Mathews is not popular among the gentlemen who, according to John Kendrick Bangs, sail in the Inland-boat on the Styx. A few years ago she dealt badly by Edgar Allan Poe. Now she has taken liberties with the reputations of the Wolfington family, David Garrick, Colley Cibber and others. Presently we shall find wise men and women refusing to become famous for fear of being made ridiculous on the stage and in novels. The true historical novel or play, founded upon facts and written with the serious and dignified aim of presenting a figure of history in such a way that the reader or spectator may gain a clear and accurate idea of the man and his environment, is truly a noble piece of literature. But the author who wittingly or through ignorance misrepresents men and women of the past has, in the opinion of thoughtful folk, much to answer for.

Putting aside all consideration of Pretty Peggy in its relation to that commandment beginning "Thou shalt not bear false witness," and regarding the play merely as a stage entertainment, one finds in it much to commend. The scenes are attractive, the movement is often brisk, and the story is interesting. Mrs. Mathews has not troubled to sound any depths of human emotion, nor to make any of her characters true to life, but she has marshaled upon the stage a pleasing array of puppets, and their comings and goings are entertaining for the moment. In point of construction the play is weak. Where there should be powerful tides and currents bearing the motives of the play on toward the climax there are merely little ripples that sparkle for a moment and are gone. The charm that Pretty Peggy may exert over theatregoers rests chiefly upon the interest of the public in Peg Wellington and David Garrick—as they were, not as Mrs. Mathews drawe them—and upon the scenery and costumes provided by a generous management.

The first scene of the play is the interior of Madame Violante's circus booth in London. Here is a merry picture indeed. Trapeze performers, acrobats, tumblers, dancers and strong men are engaged in practicing their feats. There is a gay tumult and a brilliant show of color. Peg Wellington, dancer, and the idol of her associates, makes her entrance riding on a donkey. She is presently followed by her suitor, Sir Charles Hanbury, poet and wit; and one Paul Cavendish, a fortune teller, makes it known directly that he also is enamored of her. But Peg has little interest in these suitors. She has seen a face in the audience that has captivated her fancy. It is the face of David Garrick—though that fact is unknown to Peg. Now comes Garrick and makes an easy conquest of the heroine by his good looks, his dashing manner, and his promises that he will make her the greatest actress in London. She consents to go with him, to the distress of her other suitors, the amazement of her mother and sister, and the delight of her loyal friends.

The second act takes place in the green-room of the Theatre Royal, Covent Garden. Peg is now the leading lady of the company there, the reigning actress of the London stage, the admiration of every gallant in town, and the envy of every woman. It is the occasion of her birthday, and a great feast has been set in the green-room. The assembled company is apparently in high spirits, yet Mrs. Bellamy, the actress, is bitter against Peg, and Eva Sorrell, the French dancer who had long been the mistress of Garrick, is seeking by any and every means to bring about the overthrow of her successor. At the supper Cavendish, inspired by jealousy and a goodly fee, proposes the health of Eva Sorrell, and directly there is an uproar. But Peg, refusing to be influenced by the disclosures about Garrick's affair with Eva, is loyal to him, and as the curtain falls she promises to become his wife.

In the third act, which takes place in Peg Wellington's house in Bow Street on the morning of the day set for the wedding, Peg discovers that Garrick has continued his relations with Eva Sorrell up to that time and that those relations will probably be continued indefinitely. So she rises up in fine anger and scorn, and after slapping Garrick smartly on the cheek with her gloves she dismisses him.

The fourth act is divided into four episodes, the scenes being the stage of Covent Garden, the lobby of the theatre, the auditorium and stage of the theatre, and the stage of the theatre set as the Forest of Arden. Peg is to appear in a benefit performance. Eva Sorrell bribes Cavendish to hiss the heroine off the stage. In the early episodes the fact of the continued estrangement of Peg and Garrick is established, and the minor love affairs are straightened out. Then comes the surprise of the production. As the curtain rises on the fourth episode the house is dark. The lights are suddenly turned on and the spectators find the proscenium boxes and the aisles filled with boisterous gallants of the period of the play. Garrick and Eva Sorrell occupy one box. Cavendish is seen making his way down the aisle toward the stage. Cavendish, as per contract, hisses, and directly there is a great uproar. Peg endeavors to speak the epilogue of As You Like It, but her memory and her voice fail. The blow, coming as a climax to her troubles, breaks her heart and she dashes blindly to the stage. Although the music audience likes has been utilized in many plays and in many ways it has never been put forward more effectively than in Pretty Peggy, and the real audience was mightily pleased with the effect.

Miss George, as Peg Wellington, revealed decidedly the best impersonation that she has yet shown to New York. She played with a deal of spirit and vivacity, and she presented a series of pretty pictures indeed in her several costumes. At times she seemed a bit hoydenish and harsh. The defect in her portrayal was a lack of mellowness. But in its entirety her performance was excellent and should raise her considerably in the esteem of playgoers.

Robert Lorraine was a handsome Garrick, but he was apparently cool of heart. The author has made his lines largely from familiar quotations, and doubtless it was a difficult task to read them with spontaneity. He succeeded to an extent, but he could not make the character human. Donald MacLaren was an excellent Sir Charles Hanbury. Indeed he was one of a very few of the players that reached the hearts of the auditors. Adolph Bernard played the old Earl of Chelmondeley in fine, broad, sauterne fashion. Victor Morley was fairly amusing in the comedy role of young Captain Chelmondeley, and Carl Ekstrom gave a capital impersonation in every respect of Paul Cavendish.

Norah Lamham did not make the best of Eva Sorrell. Her portrayal made the dancer quite too hard and vitreous ever to have won the love of Garrick. Annie Ward Tiffany was a delightful Mrs. Wellington, in precisely the fashion of her earlier and well-known impersonations of sturdy, good-humored Irishwomen. Margaret Mayo was sufficiently saucy as Polly, Ruth Holt was a very acceptable Mrs. Bellamy, and Sydney Cowell made the most of the small role of Madame Violante. The other parts were in fairly capable hands.

Academy of Music—The Suburban.

Melodrama in four acts by C. T. Dazey. Produced March 23.

Robert Gordon ..... J. H. Gilmour
Donald Gordon ..... Charles F. Gotthold
Sir Ralph Gordon ..... W. S. Hartt
Jack Brumbaugh ..... Theodore Marston
Lee Thurston ..... J. M. Colville
Diedrich ..... George C. Staley
Tom Glegg ..... Taylor Granville
Joe Clayton ..... Kingsley Benedict
James Hyde ..... John Jennings
Reddy ..... George A. Wright
Crumpler ..... Charles Remington
Policeman ..... Henry Travers
Second Policeman ..... Frank Lansing
Gordon's Servant ..... James Bred
Alice Gordon ..... Jessie Izett
Helen Gordon ..... Fanchon Campbell
Maggie ..... Annie Mack Berlein
Little Florence ..... Bessie Burt

An elaborately staged, moderately well acted but poorly constructed melodrama is seen in Jacob Litt's production of The Suburban, which came to the Academy of Music on March 23.

The play, which is the work of C. T. Dazey, the author of other melodramas of a similar type, is constructed in an absurdly illogical way—motive and set being forced to give way to the induction of sundry climaxes more or less thrilling. The characters, while in some cases fairly well drawn, are in other cases illogical in the extreme, while the piece as a whole seems to have been written around sundry elaborate scenic effects.

Notwithstanding these facts the spectacular climaxes and expensive staging of The Suburban make the piece interesting to a degree. The best and most entertaining of its features is the horse race scene, which, although not wholly novel, is worthy of praise as a theatrical effect.

As regards the story: Donald Gordon marries against his father's wishes and is disinherited. A relative, young Sir Ralph Gordon, who has gambled himself far into debt, robs a safe and the blame falls upon the vanished Donald. Robert Gordon, the father, denies his son and adopts Sir Ralph in his stead.

Donald, meanwhile, goes to the Bering Sea to seek his fortune in the seal trade, accepting an offer from a Western friend, Jack Brumbaugh. Six years elapse and then Robert Gordon, through speculation, places himself in a risky position and stakes what money he has left on his horse. Sir Ralph and Thurston, who are backing another horse, bribe the jockey to drug Gordon's horse, thus permitting one upon which they have placed their money to win. But their plans are thwarted by a stable boy.

Then Donald comes back from the Bering Sea, and after evading many police officers and detectives steps forward in time to show his father the plot, secure the installation of the stable boy as jockey, and thus win the race. By the confession of Hyde, a family servant who with Sir Ralph was implicated in the robbery, the latter is disclosed as the culprit, and Donald, with his wife and child, is taken to the heart and the newly replenished purse of his father.

J. H. Gilmour labored to make the inconsistent role of Robert Gordon acceptable, and though even his skill could not make it convincing, he succeeded in instilling into it a certain excellence and coloring. Charles F. Gotthold played the son. His work, though somewhat exaggerated, was pleasing to the audience.

W. S. Hartt, as Sir Ralph Gordon, the chief of the five villains, succeeded at times in giving a forceful impersonation, but at others his efforts were weak, while J. M. Colville, as Lee Thurston, a sporting man, somewhat overdrew his role. Perhaps the best work in the most consistent part of the piece was that of John Jennings as Hyde. It was really an excellent characterization. Kingsley Benedict, too, as Joe Clayton, the stable boy, is also deserving of praise for a bit of acting filled with life and energy. And Taylor Granville's portrayal of Toppy Tom, the jockey, was excellent.

Theodore Marston played the role of Jack Brumbaugh, the man from Montana, in a breezy, big way that proved highly pleasing. George A. Wright, in the role of Reddy, Hyde's scapegrace son, was pleasing, while George C. Staley, as Diedrich, had a German comedy role which he played with an indifferent dialect and in a not particularly amusing manner.

Jessie Izett, as Donald's forbidden wife, gave an impersonation that was a little too heavy. Bessie Burt, a somewhat precocious child, played Little Florence, her daughter, in a way that evoked enthusiasm. Fanchon Campbell was pleasing and pretty in the role of Helen Gordon, Ralph's sister, and Annie Mack Berlein was acceptable as Maggie, an Irish servant. The play was produced under the stage direction of Lawrence Marston.

Harlem Opera House: Comedy of Errors.

Stuart Robson and his company appeared last week at the Harlem Opera House in The Comedy of Errors, thus affording to New York playgoers an opportunity, that has come to be all too rare, of enjoying the lighter and merrier mood of Shakespeare. That the opportunity was appreciated by the better class of theatre patrons was shown by the number of men and women familiar at Broadway first-nights who made the journey to Harlem for the revival. To see Mr. Robson again as Dromio was a delight to old-time playgoers and a revelation to those who had not before seen him in the role.

The Comedy of Errors has been shorn by Mr. Robson of many lines that in the present period might hardly be spoken on the stage with propriety. But the cuts and changes have been carefully made and in the version all of the flavor of the farce has been retained. And a laughable, joyous farce it is, truly. Once the auditor accepts the improbabilities upon which the story is based he is carried forward by a perfect torrent of merriment. Mr. Robson's audience entered with him thoroughly into the spirit of the play, and through the performance there was far more of genuine laughter than is usually aroused by the farces of the day.

Mr. Robson's portrayal of Dromio of Syracuse possessed all of the humorous spirit, the virility and the broad comedy that made his characterization famous many years ago. His Dromio will doubtless always stand as one of the greatest of his many achievements.

The supporting company was excellent throughout. Edward Mawson as Antipholus of Syracuse played with distinction of bearing and manner, and his lines were delivered intelligently in a voice of fine depth and quality. Cecil Kingstone as Egeon, the aged and unfortunate merchant, gave an exceptionally human portrayal of the character and he read his lines clearly, forcibly and musically. Clifford Leigh as Dromio of Ephesus was a goodly twin to Mr. Robson's Dromio, being sprightly of manner and always true to the spirit of the character. Charles Lane as Antipholus of Ephesus, though at times a trifle stiff, was in the main very satisfactory in his role. George Holland was a splendid Angelo. George Hammond made Dr. Pinch an exceedingly amusing person in appearance and in manner, and Walter M. Dunnett was an excellent Balthazar, Duke of Ephesus.

Eleanor Barry, of charming personality and distinguished demeanor, played Adriana, the wife, in a very graceful fashion. Frances Graham Mayo, as Luciana, was likewise attractive in appearance and her speech was sweet to the ear. Laura Thompson brought to her portrayal of Phyrne a Carmen-like atmosphere of seductiveness well in tune with the part, and in her bejeweled robes she was a striking and beautiful object. Jessie Bellforth, always to be depended upon for a careful and worthy performance, played the Abbess in a dignified and impressive fashion. The minor roles were in capable hands.

The play was mounted in an exceptionally attractive fashion. The scenery, by Gates and Morange, was beautiful in design and color, and the costumes were handsome.

Murray Hill—Lovers' Lane.

The Henry V. Donnelly Stock company at the Murray Hill Theatre, which of late has been following fast upon the heels of Broadway productions, presented yesterday afternoon Clyde Fitch's comparatively new play, Lovers' Lane. The comfortable little theatre was crowded, and from the enthusiasm of the audience it is to be presumed that this Lovers' Lane week will be among the most prosperous of Mr. Donnelly's season.

While the play is one that demands above all else a carefully selected cast and attention to the most minute details of stage management, it was presented by the stock company in very creditable fashion indeed. The scenery was fairly good and the atmosphere of the piece was, considering the circumstances, well set forth. While a number of the character roles were not made nearly as much of as might be, they were all played intelligently and agreeably.

Edwin Holt, as the Rev. Thomas Singleton, acted with his usual discretion and earnestness, and made of the hero a very manly, lovable character indeed. N. Sheldon Lewis played the role of Herbert Woodbridge with intense dramatic feeling. Robert McWade, Jr., was a capital Uncle Bill, and George Henry Trader made Hosea Brown very amusing.

Laura Hope Crews, as Mary Larkin, played in her customary sweet and delightful way, and Frances Stevens was an altogether charming Mrs. Herbert Woodbridge. Francis Starr, as Simplicity Johnson, made her most pronounced success of the present season. Though in appearance she was not an ideal Simplicity, she covered that one defect very thoroughly with her careful and sincere acting. Isabel O'Madigan was an acceptable Matty, and the other roles were fairly well played. Next week All the Comforts of Home.

West End—The Pike Company.

It is seldom that one has the pleasure of witnessing more delightful work than that of Mary Hall in the Pike Theatre Stock company's production of The Christian, which was seen last week at the West End Theatre. The production itself was above the usual stock presentation at all points, while Miss Hall's work was worthy of Broadway. In the role of Glory Quayle she gave an exquisite interpretation, strong, convincing and with admirable coloring. If any fault is to be found it is that in the prologue she might have shown more of abandon and lightness. But on the whole her acting was admirable.

As John Storm, Byron Douglas was on the whole pleasing, giving the part the manliness and strength that it requires. At times he, too, was excellent, but at others there was a suggestion of the artificial that rendered the characterization somewhat unconvincing.

A bit of acting that was delightful in its simplicity and strength was the Robert Drake of Thurlow Bergen. George Farren, too, as Lord Robert Ure, was pleasing.

In the role of Archdeacon Wealthy, Hudson Liston was acceptable, as also were William A. Hackett as Father Lamplough and John B. Maher in the dual role of Parson Quayle and the manager. The Brother Paul of Myron Leffingwell pleased the audience.

Emelie Melville as Mrs. Callendar gave an excellent interpretation of the part, though at times the dialect escaped her. Her impersonation had an agreeable lightness and wholesomeness. In the role of Polly Love, Evelyn Brown's work was of average excellence. The others of the company were capable.

American—Lost in the Desert.

Large audiences were the rule at the American Theatre last week when Lost In the Desert was presented. The many novel scenes won the hearty approval of those attending, and much credit is due Lawrence Marston for the creditable manner in which the play was put on. Maurice Freeman as Jack Knowles, and Jessaline Rodgers as Helen Bradford, as usual carried off the honors. Robert Cummings proved sufficiently villainous in the part of Duncan Howells to suit the most exacting. Julia Blanc won applause and laughter as Anastasia Blixford. The other parts were in the able hands of Frank E. Jamieson as Abou Nizan, Bert Lytell as Bikur, Paul Scott as Dan, John Hewitt as Bill, Thomas Reynolds as Hank Pretty, John Ravold as Captain Ruben Dow, John Lane Conner as Dick Brown, Laura Almounino as Sally Peasly, Masouni Ben Rahmann as Figi, Abdallah Ben Omar as Mokanna and the others of the Ble Hassan Ben Ali Tribe of Arabs, who gave their exhibition of marvelous tumbling. This week My Partner.

Third Avenue—A Gambler's Daughter.

The usual melodrama again holds sway at the Third Avenue this week, A Gambler's Daughter, featuring Clara Thropp, who played the role of Kate Merrick very capably. The others in the cast were acceptable and the play was commendably staged and costumed. Those deserving of special mention were Arthur J. Pickens as James Stetson, Benson A. Lamar as Horace Merrick, William Beckwith as George Hart, Will Maddern as Charlie Collins, Arthur S. Byron as Silas Stone and Bill Malone, Frank E. Mitchell as Bobbie, Fannie Argyle as Mrs. Mayburn, Maud Sutton as Gladys Boyd, and Nellie Fillmore as Maggie. The others in the cast were Wallace Acker as Miles Gerrish, Thomas Nolan as Fred Jemison, and John Wilson as Captain Wilkes. Next week, Gill and Fitzhugh's A Little Outcast.

Fourteenth Street—The Royal Lilliputians.

Gus Hill's Royal Lilliputians in their spectacular play, In Posterland, commenced a three weeks' engagement at the Fourteenth Street Theatre last Monday night, and large audiences attend this novel entertainment. The play has been much improved since last seen in this city and a number of new specialties have been introduced.

At Other Playhouses.

VICTORIA.—Blanche Walsh continues in Resurrection.

BELASCO.—The Darling of the Gods, with Blanche Bates, continues to crowded houses.

WEST END.—J. H. Stoddart appears in Beside the Bonnie Brier Bush.

MANHATTAN.—The reigning comedy success, The Earl of Pawtucket, with Lawrence D'Orsay and Elizabeth Tyree, continues to draw throngs.

MISS GEORGE'S PLAYHOUSE.—The artistic success of W. H. Thompson in The Bishop's Move attracts large audiences.

BIJOU.—Nancy Brown, with Marie Cahill, continues its hold.

BROADWAY.—The Prince of Pilsen pleases.

WALLACK'S.—The Sultan of Sulu continues its successful run.

GARDEN.—The morality play, Everyman, enters upon an engagement.

CRITERION.—Charles Hawtrey returns to New York in A Message from Mars.

DALY'S.—James T. Powers continues his run in The Jewel of Asia, which has been playing at the Criterion.

HERALD SQUARE.—Elsie De Wolfe begins her third week in Cynthia.

CASINO.—Annie Russell continues in Mice and Men.

EMPIRE.—Charles Richman and Margaret Anglin still appear in The Unforeseen.

FOURTEENTH STREET.—The Royal Lilliputians begin their second week.

GARRICK.—Annie Russell in Mice and Men.

GRAND OPERA HOUSE.—Mabelle Gilman in The Mocking Bird.

HARLEM OPERA HOUSE.—Jerome Sykes in The Billionaire.

HERALD SQUARE.—Grace George in Pretty Peggy.

HURTIG AND SEAMON'S.—Vaudeville.

IRVING PLACE.—The Ferenczy Opera company.

KEITH'S UNION SQUARE.—Vaudeville.

KNICKERBOCKER.—Mr. Blue Beard.

LONDON.—American Burlesquers.

MADISON SQUARE.—Elsie De Wolfe in Cynthia.

MADISON SQUARE GARDEN.—Barnum and Bailey's Circus.

MAJESTIC THEATRE.—The Wizard of Oz.

MANHATTAN.—The Earl of Pawtucket.

MENDELSSOHN HALL.—Musical entertainments.

METROPOLIS.—Rose Melville in Sis Hopkins.

METROPOLITAN OPERA HOUSE.—Closed.

MINER'S BOWERY.—Bowery Burlesquers.

MINER'S EIGHTH AVENUE.—Fred Irwin's Burlesquers.

MRS. OSBORN'S PLAYHOUSE.—W. H. Thompson in The Bishop's Move.

MURRAY HILL.—Lovers' Lane.

NEW STAR.—The Sign of the Cross.

NEW YORK.—Williams and Walker in In Dahomey.

OLYMPIC.—Moonlight Maids Burlesquers.

PASTOR'S.—Vaudeville.

PEOPLE'S.—The Hebrew Drama.

PRINCESS.—Amelia Bingham in The Frisky Mrs. Johnson.

PROCTOR'S FIFTH AVENUE.—Innocent As a Lamb.

PROCTOR'S FIFTY-EIGHTH STREET.—Fiddle-Dee-Dee.

PROCTOR'S TWENTY-THIRD STREET.—Vaudeville.

PROCTOR'S 125TH STREET.—Vaudeville.

ST. NICHOLAS RINK.—Closed.

SAVOY.—Henry Miller in The Taming of Helen.

THALIA.—The Hebrew Drama.

THIRD AVENUE.—The Gambler's Daughter.

WALLACK'S.—The Sultan of Sulu.

WEBER AND FIELDS'.—Twirly-Whirly.

WEST END.—J. H. Stoddart in Beside the Bonnie Brier Bush.

WINDSOR.—The Hebrew Drama.

VICTORIA.—Blanche Walsh in Resurrection.

THE STAGE ABROAD.

Mme. Sarah Bernhardt has been engaged to appear at the Coliseum, London, for a month, beginning May 4.

Mme.

LONDON.

A Calm Follows the Storm in Theatre Circles, and Peace Reigns.

(Special Correspondence of The Mirror.)

LONDON, March 20.

I must commence by confessing that I have not seen—nor have I seen any one else who has seen—any one going about the streets of this city carrying out William of Stratford's commandment—namely,

"Still in thy right hand carry gentle peace
To silence envious tongues."

Nevertheless it is the happy fact that during the week in this mighty metropolis gentle peace has reigned everywhere around—always excepting, of course, in the House of Commons, wherein the hungry returned Joseph of Birmingham was seen, not altogether unconvivially, as I think, tongered to such an extent that even his eyeglass was observed to wince and his orchid to droop. In theatrical and variety circles anyhow there has reigned since my last week's epistle quite a soothing spirit of contentment, making one feel—for the moment, anyway—that, to paraphrase the ingenious but not always ingenuous Voltaire's hero's remark, "This is the best of all possible (theatrical) worlds."

The above statement as to the present serenity of the theatrical atmosphere may seem so incredible that I must at once proceed to give a few examples in proof of my assertion. In the first place, then, I have to tell you that Henry Arthur Jones has issued no further pronouncement concerning critic Walkley from Cannes, where he is finishing his play for your Mr. John Drew, nor has manager Bourchier given off any further aphorism on the Bourchier-Jones-Walkley dissensions, but has been content to go on calmly and cleverly playing in the said Jones' comedy, which the said *Times* critic was not allowed to see—to wit, Waiteawaaung Julia, at the Garrick. As to the Jones-Bourchierly-excluded Walkley himself, he is, I have just found, peacefully engaged in preparing for the press his recently delivered lectures on dramatic criticism, which I feel sure no self-respecting student of the drama will exclude from his study.

A further proof of our present pacific condition is shown in the fact that your Mr. Millionaire Astor's *Pall Mall Gazette* has apologized to critic Clement Scott for having published in a recent interview the statement alleged to have been made by Bourchier to the effect that he and several other managers combined to cause Clemmy to resign his post on the *Daily Telegraph*. Also I have reason to believe that it is not unlikely that Bourchier himself may yet apologize to Scott. I am sure I hope he will, although doubtless many will regret being deprived of reading another banging lawsuit.

Moreover, and yet more strange to relate, Sir Henry Irving has this week in the Midlands, the very nest of Nonconformity, been welcomed, not to say worshiped, by sundry leading Nonconformists, most of whom have hitherto in pulpit, on the platform and in the press sternly denounced the stage and all its works. Who shall say, then, that we are not, in a theatrical sense, all quite festively fraternal?—anyhow, say till Monday next.

Even the Stage Society, which again spent its Sabbath evening by producing a new play at the Imperial, went in for quite a cheerful work this time instead of giving the usual pessimistic problem plays. Also on the previous evening at Terry's the critics sent out to the Sunday journals quite a consensus of contented criticism concerning Sydney Jones' and G. H. Jessop's comedy-opera, My Lady Molly, of which I gave you some account when it was semi-publicly produced a month or two back at a Vaudeville matinee.

On Monday, at the new King's Theatre, Hammersmith, a new but not very novel play, entitled The Story of Winifred, was also very leniently treated, while on Tuesday evening Harrison and Maude's revival of The Clandestine Marriage was received by the critics with gentle toleration. Only the *Daily News* critic asserted that H. and M. had selected this hundred-and-fifty-year-old comedy because it had a scene in which a number of nightshirts could be used. The *D. N.* man furthermore asserted that H. and M. had been moved to this revival because of the howling success of an unintentionally comic nightshirt scene in that unintentionally comic blood-curdler, The Worst Woman in London, which has just been brought to the Adelphi from the far East End.

The statement of the *D. N.* (which powerful paper never deviates into humor—at least, not often) was of course absurd in more ways than one; but especially when one remembers the fact that Harrison and Maude announced this revival many months ago, when I duly announced the same to MIRROR readers.

The aforesaid Stage Society's newest Sunday night play was produced at the Imperial, as usual, and was entitled The Two Mr. Wetherbys. It was the work of one St. John Hankin, who is one of Mr. *Punch's* driollest contributors. Mixed matrimony was its chief theme, but not in that utterly unpleasant, or Ibsenic, sense in which hitherto Stage Societarian play-producers have appeared to delight.

One Mr. Wetherby was a very hen-pecked sort of person, all of whose wife's relations not only visited him *en masse*, but mostly stayed a considerable time apiece, piously pegging away at his provender. The other Mr. Wetherby was also married, but was, so to speak, wifeless, for the simple reason that his better half had left him because he had not condescended to give an explanation as to his whereabouts on a certain important occasion.

This Mr. Wetherby being therefore unattached, as it were, was wont to pop in and out of his brother's *ménage*, and by his general bluffness and cheery interfering often caused things to hum. But he also contrived to somewhat soothe his hen-pecked brother, and to take him out now and again and likewise to presently assist in unmasking the hen-peckeress's sanctimonious and self-seeking batch of relations.

In due course the bluff Mr. Wetherby met his long-separated wife at the beaten-down Mr. Wetherby's house, when mutual explanations and ditto forgivenesses resulted and all ended happily—quite a novelty in Stage Society Sabbath productions. H. Nye Chart, as the lively Wetherby, A. E. George as the long-suffering Wetherby, Dennis Eadie as an "unco guid" relation, and Ellen O'Malley and Nancy Price as the two wives, all acted excellently.

The aforesaid Haymarket revival of The Clandestine Marriage showed forth some artistic acting of an old comedy which to my thinking has never been at all worthy to rank with the great old comedies of the eighteenth century. Its retention upon our stage has been solely due to the fact that it contains an excellently drawn old fop's character, Lord Ogleby. The play is usually attributed to David Garrick and George Colman the elder, but as a matter of fact the great little Davey had very little to do with the piece. When Garrick, however, quarreled with collaborator Colman, he adopted his usual habit of cutting his collaborator's name out and publishing the play as by himself in his own collected works. The part of Lord Ogleby was intended by Garrick for himself, but on reading the piece he threw up the part and "walked out of the theatre," as the actors say.

Ogleby had therefore to be played by the general old man of the company, Tom King, who eleven years later was the original Sir Peter Teazle. The great Lord Ogleby of modern times was Samuel Phelps, who gave the play quite a vogue for a time. The only presentable Ogleby for some time after that was the veteran William Farren, who gave one or two performances of the piece about sixteen years ago, since when it has lain upon the shelf.

Cyril Maude is certainly the youngest Lord Ogleby we have yet seen, but being a character actor of remarkably artistic powers he has achieved, I am glad to say, a remarkable success in the part. The only other important character in the piece is Mrs. Heidelberg, a part originally acted by that saucy jade of Garrick's company, Kitty Clive. At the Haymarket Mrs. Heidelberg is splendidly played by Mrs. Charles Calvert. In the other parts, such as they are, the chief scorers are Eric Lewis as Canton the Swiss valet; A. E. Matthews as Brush, Beatrice Ferrar as Miss Sterling, Jessie Bateman as Fanny, Lionel Rignold as Old Sterling, Allan Aynesworth as Sir John Melvil, and C. M. Hallard as Lovewell.

On Wednesday night we had the first of two plays "made in Germany." This was entitled The Man and His Picture, and was an adaptation of Sudermann's grim and gloomy household tragedy, which he (without the slightest reason that I can see) entitled Sodom's Ende. The adaptation has been made by Farmer Shein, a clever young actor of the clever Mrs. Beerbohm-Palmer's company. I am sorry that so bright and brainy a young actor as Shein should have bothered not only about adapting this repulsive play, which we really don't want, but also that he should have elected to play that paltry, morbid slanderer of men and seducer of women, called Willy Janikow, who, according to the adapter's translation, suffers from a "proud overflowing stream of individuality," which is what you might call a good sound mouthful of a phrase, though I am sorry to confess that I don't know what on earth it means. Do you?

The audience on the first night at Penley's here this German play with exemplary fortitude, perhaps because young Shein played the person with the "proud, etc." remarkably well, considering all things, and also because Mrs. Beerbohm-Palmer did ditto as Willy's own heartless seducer; and Gertrude Burnett acted beautifully as one of wild Willy's victims. The rumors of this play have taken Penley's Theatre for a month, but if I am anything of a prophet they will "cut the loss" long before that, and will haply try some of Mrs. Beerbohm-Palmer's popular repertoire plays.

The second of the two dramas "made in Germany" was Old Heidelberg, which George Alexander produced on Thursday night at the St. James' before an audience of most distinguished and expensively dressed Britons and Teutons. To signalize the event Manager George revived the idea which he started on the first night of the bard Phillips' Paola and Francesca, by keeping out until the end of the first act all visitors who had not arrived in time for the rising of the curtain. As you have already had some few versions of Alt Heidelberg in and around your still growing city, there is no need, of course, for me to give details of the attractive, if somewhat attenuated, story of the piece. It is enough to say that the astute and artistic Alexander has mounted the play most charmingly, the scenery, the German uniforms and other accessories being delightful to behold.

Alexander himself acts admirably as Prince Karl Heinrich, and a very great hit is made by that fine character actor, J. D. Beveridge, as the Prince's tutor, Doctor Juttner. Among others who histrionically give good accounts of themselves are Henry Ainley as Von Wedel, Lyall Swete as the valet, Lutz, Ernest Leicester (from the Surrey side theatres) as Graf Von Asterberg, and Dramatist Esmond's charming wife, Eva Moore, as Kathie. Old Heidelberg was most enthusiastically received and is altogether a most fascinating production. Whether it is dramatically strong enough to last Alexander until he starts for your hospitable States is, as one may say, a moot point.

While Gertie Millar was imitating Kate Vaughan as Morgiana in The Forty Thieves the news arrived of poor Kate's death out in South Africa. The wonderfully graceful dancer, if not particularly strong dancer, had earned a lot of money, but she died comparatively poor.

Almost simultaneously with the news of Kate Vaughan's death at the early age of forty-six came tidings that her old-time Gaiety fellow-dancer, Connie Gilchrist, has presented her husband, the Earl of Orkney, with a fine baby daughter.

Carton's new comedy, A Clean Slate, will, I understand, fill only about six weeks all told at the new Criterion, where was the recent no-gallery policed-pit row.

Dear old Johnny Toole, everybody's friend and the early and ever loyal helper of Henry Irving, when it was the fashion to sneer at that even then fine actor, celebrated the seventieth anniversary of his birth a day or two ago and received telegrams and messages of congratulation from all sorts of distinguished folk, from royalty down. Of course Irving's wire was the first to arrive.

The King has been to the Empire, whereof all the music-hall managers are hoping for a royal visit themselves.

As to young Stephen Phillips' tragedy, Paolo and Francesca, I may, perhaps, here mention that George Alexander, who has given Benson permission to place it in his repertoire, intends when he plays the piece in America to act alternately the characters of Francesca's husband, Giovanni, and her lover, Paolo.

Poet Stephen Phillips is, he tells me, getting well ahead with his new play, which E. S. Willard will produce at the St. James' during George Alexander's absence in America. Bard Phillips is anxious that MIRROR readers should know that this new play of his is not in any sense a Scriptural play, as several paragraphists have asserted. The poet has shown me certain main episodes of this drama, and I find that although you may, in the main story, find resemblance to King David's treatment of his Captain Uriah and of his capturing that captain's wife, yet the work is not at all Scriptural. As a matter of fact, its action takes place in the time of the Cavalier and Puritan Civil Wars.

Walter Pallant, the chairman of the Gaiety Theatre, Limited, is, I have just learned, lying seriously ill at Monte Carlo, and George Lupino, father and founder of the celebrated Lupino pantomime brothers' troupe, has just died. So, alas, has dear old "Hans Breitmann," otherwise Charles Godfrey Leland.

Ellen Terry informs me that she has just selected April 15 for starting her season at the Imperial with The Vikings, by Ibsen. Also that she will haply take a little tour before starting to act in your nation in November.

Sir Charles Wyndham has just secured a new German play, which he thinks of naming The Blind Passenger. He has also just revived David Garrick, a thing he does at every available opportunity.

An adaptation of R. S. Hichens' story, The Londoners, is to be tried at the Apollo next Thursday afternoon.

I learn at the moment of mailing that Sir Henry Irving has just decided to change his Dante date at Drury Lane from April 18 to April 25. This is, you must know, a favorite date of Sir Henry's, because it is the birthday of his beloved bard.

GAWAIN.

STOCK COMPANIES.

Matt Kussell and T. M. Meldrum, lessees of the Garrick Theatre, Chicago, have remodeled the house and installed a complete set of new furnishings. In the company are Vale De Vernon, Laura Pierpont, Madelaine Wheeler, Elsie Lawrence, Willard Bohman, Frank Kendall, Joseph Murphy, Vincent McCarthy, Charles Harris, C. T. Hart, A. M. Paul, Matt Kussell, and T. M. Meldrum.

* * *

William de Shetley and William V. Young have leased the theatre at Lake Park, Bloomington, Ill., where they will during the Summer operate a first-class stock company, the season beginning June 1.

* * *

Geraldine Russell, who has closed as leading lady of the Mabel Paige company, after a season of thirty-two weeks, will play ten weeks in stock at Newport News, Va., following which she will retire to her country place at Port Jefferson, N. Y., for the rest of the season.

* * *

Maude Amber, leading woman with the Fischer Stock company at San Francisco, has been re-engaged for six months.

* * *

Herbert Brenon, light comedian with the Ferris Stock company at the Lyceum Theatre, Minneapolis, Minn., has been re-engaged by Mr. Ferris for the Summer season, opening on June 1.

* * *

Edith Rowand, who played the role of Muriel Eden in The Gay Lord Quex, which closed on March 17, has been especially engaged by the Proctor Stock company to play the leading juvenile in A Social Highwayman at Albany, and 125th Street Theatre, New York.

PROFESSIONAL DOINGS.

Photo by Anderson, Springfield, Ill.

Pictured above in the role of the young Baron von Hohenlohe in Mildred Holland's production of The Power Behind the Throne is Wright Lorimer, a young and talented actor whose work last season in this part won him such appreciation that he was re-engaged for this season to appear again as leading man with Miss Holland. Educated in America and England, Mr. Lorimer devoted his early post-college years to art and other studies, but he had a desire to go on the stage and accepted an offer from the Dearborn Street Theatre, Chicago, by which he appeared as a super at $3 per week. At the end of the week he was given a small part, and since then his rise to his present position has been steady. Although he has played many parts he has achieved the greatest success in his present role.

Henry W. Savage, manager of the successful Prince of Pilsen, is holding a contest by which popular opinion will decide as to what constitutes the typical New York girl.

Garland Gaden and his Power of the Cross company will rest during Holy Week. Resuming their tour on Easter Monday, return dates over the Stair and Havlin circuit will be played.

J. J. Rosenthal has resigned from the business management of Exra Kendall and will devote his time to the starring tours of Kathryn Osterman in her new play, and of Eva Williams and Jack Tucker in their new musical comedy-drama, Mollie Darling. Williams and Tucker and Miss Osterman will terminate their vaudeville engagements about the middle of April.

Williams and Walker gave at the New York Theatre on Thursday afternoon a professional matinee which was largely attended.

Dave A. Weis, manager of the Columbia Theatre, Brooklyn, who has been ill for some weeks, will soon start for the South. During his absence his brother, Frederick G. Weis, will direct the Columbia.

E. F. Hawkins, a member of a stock company playing at the Mirror Theatre in Des Moines, on March 17 met with a serious accident that may cost him his eyesight, the explosion of several pounds of powder resulting in his face and eyes being badly burned. A benefit for the injured actor was given on March 22.

The commission appointed to inquire into the sanity of Harry J. Rose on Thursday reported to Justice Davis that Rose is insane. If the report is accepted Rose will be placed in the Matteawan Asylum for the Criminal Insane instead of being placed on trial, but it is stated that District-Attorney Clark will oppose the acceptance of the report. The members of the commission which rendered the decision in regard to the sanity of Rose are ex-Justice Donahue, Dr. Maguire, of St. Vincent's Hospital, and Captain Lynch, of the Criminal Court Squad.

On the occasion of the fiftieth performance of The Frisky Mrs. Johnson, in which Amelia Bingham is appearing at the Princess, thermometers mounted on easels were distributed as souvenirs.

By the coolness of Grace George and the promptness of Michael Hayden, a fireman detailed at the Herald Square Theatre, a fire panic was averted on Thursday night. Early in the first act of Pretty Peggy a plush curtain in the wings caught fire and several of the spectators became frightened. Miss George, however, continued to play her scene and Hayden played the fire extinguisher with the result that the blaze was quickly put out, while many of the audience remained in ignorance of the danger.

Tessie Haynes, who has been in advance for Sullivan, Harris and Woods' The Road to Ruin company, has closed her season with that attraction.

Mr. and Mrs. John E. Kellard entertained a number of friends at a supper and musicale at their residence on Wednesday evening. The affair was in honor of W. L. Abingdon, the English actor who is appearing in the support of Amelia Bingham, and among those present were May Irwin, Mrs. Ethel Watts Mumford, Ethel Morrow, Sandol Milliken, Cecelia Loftus, Violet Chandler, Beverley Sitgreaves, Miss Sheldon, Henry K. Hadley, Mackenzie Gordon, John A. Stow, W. L. Stow, William and Theodore Steinway, Joseph J. Holland, and H. Gluenzer.

Madame Y. de la Moth, a Chicago opera singer, was shot through a car window and sustained a serious wound while passing through Guthrie, Okla., on March 20.

Loie Fuller and a party of friends on Thursday evening occupied a box at Mrs. Osborn's Playhouse, where W. H. Thompson is presenting James K. Hackett's production of The Bishop's Move. John B. Schoeffel, the Boston manager, also entertained a box party at the same performance.

Hon. Stearns F. Smith, circuit judge of Shiawassee County, Mich., on Feb. 24 granted a decree of absolute divorce to Emma G. Shea from her husband, Thomas T. Shea. Mrs. Shea, who is a member of Tom Mark's Dramatic company No. 1, has assumed her maiden name, Emma G. Field.

Clyde Fitch, who will this week start for Europe, entertained a number of friends at a box party at Wednesday evening's performance of Elsie de Wolfe in Cynthia.

Mabel Aylward (Mrs. John E. Kellard) has been engaged to play Lady Montague in Liebler and Company's all-star production of Romeo and Juliet.

John M. Sullivan, who originated the role of Dick in Over Niagara Falls, is in New York, the company having closed its season. Norma Hyatt and James J. Walls, members of the same company, have returned to Chicago.

Harry J. Jackson will close with the Irene Myers company on April 4 and rejoin as stage director the Howard Dorset company, which will open a Summer stock season at Sioux City, Ia., on June 7.

It is announced from St. Louis that Margaret A. Marston, of the Sally in Our Alley company, was on March 7 last married to Edwin Gordon Halbert, of St. Paul, the ceremony being performed by the Rev. Allen K. Smith.

Mrs. James Brown Potter's residence, Bay Lodge, near Maidenhead, England, has been partly destroyed by fire. Many valuable tapestries and considerable furniture were burned.

At a meeting of the stockholders of the Metropolitan Opera House Company, of Owatonna, Minn., last week the Metropolitan was leased for one year to Ward and Arthur.

The members of the Musicians' Union employed in the Grand Opera House orchestra at Anderson, Ind., went on strike on March 13, refusing to play because of alleged grievances against one of the members of the orchestra, who had the contract for furnishing the music. The proprietors of the theatre have complained to Joseph M. Weber, the president of the union, at Cincinnati.

Hans Rosenhagen, a German drama in three acts by Max Halbe, was produced on March 18 at the Pabst Theatre, Milwaukee, by the stock company under Leon Wachsner's management.

Marie Warren has brought suit in the Court of Common Pleas, Philadelphia, to recover from Owen Davis, proprietor of the Grand Opera House, $200 for alleged breach of contract.

Lora Rogers is at the home of her sister, 940 Broad Street, Providence, R. I., where she is convalescing from a severe illness.

Harry Woodruff has been engaged by Maurice Campbell to play Orlando in Henrietta Crosman's revival of As You Like It, which will be seen at the Manhattan Theatre early next season. As far as possible the cast will be the same as that which presented the play last year.

Gustave Luders, the composer, sailed last week for Europe.

Lord Rosslyn, whose tour in The Young Miss Pettifer closed suddenly, sailed last week for England.

Madeleine Lucette Ryley's play, The Altar of Friendship, was produced on Tuesday evening at the Criterion Theatre, London, and was favorably received.

The company appearing in The Stain of Guilt under management of John H. Havlin and William Garen includes Rachel Acton, Mamie Conway, May Wentworth, Oscar Dane, George D. Melville, Willis A. Hall, James C. Heenan, John Rucker, George F. Miller, and Horace Ewing.

Harry Corson Clarke and his company will close a successful engagement of eight weeks in Seattle, Wash., on April 4, and on April 12 the organization will begin a long engagement at the Baker Theatre, Portland.

Amelia Stone, who plays the role of the Princess Soo Soo in A Chinese Honeymoon, fainted just before the performance on Friday night and was unable to appear. Neither of her three understudies could be found, and at last a chorus girl assumed the role until Estelle Wentworth, who will play the part when the piece goes to Chicago, could be summoned.

Roy S. Sensabaugh, of St. Louis, is the winner of the play contest conducted by George Fawcett, of Baltimore. By the decision of the committee, Mr. Sensabaugh's play, The Favor of the Queen, is declared to be the best comedy of the many submitted, and he is given his choice between $250 for one week's use of the piece or $1,000 and a contract by which Mr. Fawcett will control the play for five years, the author to receive the usual royalties. Mr. Fawcett will next month present the play with Percy Haswell in the leading role.

Grace Cameron, who will soon be starred by George R. White in Sergeant Kitty, last week ended a special engagement in Rob Roy at the Park Theatre, Philadelphia.

Mamie Elmore has rejoined A Devil's Lane company at Pittsburg, Kan., after an absence of nine weeks.

Ernest Shipman has been confined to his room, suffering from the grip.

It is announced that the New Lyceum Theatre will next season be opened by E. H. Sothern in a new play by Justin Huntley McCarthy, entitled The Proud Prince.

The Girl with the Green Eyes celebrated its one hundredth performance at the Savoy Theatre last week.

The Sultan of Sulu last week celebrated its one hundredth performance.

Wallace R. Cutter secured a divorce from his wife at Chillicothe, Ind., on March 7.

Minnie McEvoy, while appearing with The Liberty Belles company at Fall River, was robbed of a watch and chain valued at $125, the gift of her daughters, the McEvoy Sisters.

Hal Reid, playwright, and Manager Martin J. Dixon, of the Third Avenue Theatre, have formed a partnership and will jointly produce Mr. Reid's latest sensational melodrama, The Pirate's Daughter, at the Third Avenue Decoration Day week. The play will be sent on tour the coming season.

George Beban, who has achieved success in the role of the Count Fromage de Brie in Nancy Brown, has signed a three years' contract with Daniel V. Arthur.

Frances Arthur, in slighting from a car on Saturday morning, stepped into a hole in the asphalt and fractured her left ankle. Miss Arthur had just signed contracts to originate the leading role in a comedietta by Randolph Cooper Lewis.

Bobby Newcomb left The Doings of Dooley company, of which he was manager at Boulder, Col., on March 23.

Bessie Toone Willard was on Saturday granted a divorce from her husband, Joseph Willard, an actor. The decree was granted in Chicago by Judge Bishop.

Dick Ferris has purchased from Colonel Milliken his version of Beyond Pardon, and will give it an elaborate production next season.

Edmund Breese was especially signed for the copyright performances of Hal Reid's play, Driven from Home, given at Yonkers on March 28. Mr. Breese will repeat his monologue, which scored so well at the American Theatre recently, at Keith's Theatre, Boston, next week.

Clara Mathes has bought The Queen of Diamonds from the author, Alma E. Lewis, and A Fatal Error from E. K. Harris.

During Easter week Stuart Robson will present The Henrietta. This will be the last time that Mr. Robson will be seen in the play since he has declared his positive intention of shelving the piece at the close of this engagement. In the many years that Mr. Robson has played this most successful play of Bronson Howard's, the gross receipts have amounted to nearly $2,500,000, it is said.

The Four Cohans will try their new play, Running for Office, at Utica, N. Y., on April 6. Their company will comprise some sixty people, it is said.

E. J. Ratcliffe has been engaged as leading man for the Nance O'Neill company and it is said will be seen in Macbeth at the Herald Square Theatre on Sept. 8.

Gustave Salary, an aged French dramatist, attempted to commit suicide by shooting himself in the head in Paris on Sunday night, despondency being the motive for the deed. He was not seriously hurt.

Ben Davies, the English singer, arrived in New York on Saturday. He will undertake a six weeks' tour of America and Canada.

Mrs. Langtry and her company will sail for England about May 15. Edwin H. Low, the transportation agent, is making arrangements for the voyage.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill includes McCloy, Sabine and Vera, McMahon and Chappelle, Floyd Brothers, Harry Cogill and Male Arlea, Sullivan and Pasquelena, Mr. and Mrs. Arthur Young, Herbert and Willing, Hagerman Sisters, Frank and Hattie Walsh, Clifford and Hall, George W. Rumsey, Marshall, the mystic, and the vitagraph. The La Vine Cameron company is an added attraction.

Keith's Union Square.

The programme includes Horace Goldin, James Thornton, Kathryn Osterman and co., Gennaro and Bailey, Donahue and Nichols, Three Rio Brothers, William Cahill, Grant and Grant, Wordette and Kenel, Paul Stephens, Florence Moore, Cook and Don, Pilot, Tom Nelson, Murphy and Andrews, Mr. Manton, Almont and Dumont, and the vitagraph.

Proctor's Fifth Avenue.

Innocent as a Lamb is this week's offering of the stock company. Florence Reed has returned to the cast after her long illness. William Bramwell, Minnie Seligman, Ada Lovick, George Friend, Julian Reed, John Westley, Paul McAllister and others have important parts. The ollo introduces J. Francis Dooley, Lewenberg Sisters, Chalk Saunders, Master Robert Harrington, and the kalatechnoscope.

Proctor's 125th Street.

Instead of the usual stock production, vaudeville holds the boards here this week. The bill includes Louis Simon, Grace Gardner and company in The New Coachman, Joe, Nina, and Baster Keaton, Sydney Grant, Frederick Bradbury and Burns, Senator Frank Bell, Dan and Dolly Mann, James and Bessie Farley, Bernard Williams, and Florence Burns.

Proctor's Twenty-third Street.

John L. Sullivan in his monologue is featured in a programme that includes Rose Stuart and company in A Hitch in Her Honeymoon, A. O. Duncan, Doherty Sisters, White and Simmons, Mason and Wallace, Al Sutio, Dancing Howards, Rose and Smith, Keeley Brothers, Yackley and Bunnell, Leon and Adeline, Wesley and White, and the kalatechnoscope.

Hurtig and Seamon's.

The Empire Show is the attraction this week. The roster embraces James J. Corbett, Mamie Nugent, the Three Mexes, Winchell, Smith and company, Sherman and De Forrest, Permane Brothers, Maynard, ventriloquist, and Kennedy and Rooney.

Circle.

The entertainers are Ella Fay, Lewis McCord and co., Waterbury Brothers and Tenney, Loris and Altina, Lieut. Charles Noble, Golden Gate Quintette, Billy Link, the De Witts, Taylor Twin Sisters, and the vitagraph.

Weber and Fields'.

The end of the season is approaching, but Twirly Whirly and The Big Little Princess continue on their jolly career.

THE BURLESQUE HOUSES.

DEWEY.—The Tiger Lilies are in bloom here this week.

MINER'S BOWERY.—The Bowery Burlesquers are right at home here.

LONDON.—The American Burlesquers are waving the flag at this house.

OLYMPIC.—The Moonlight Maids furnish the entertainment.

MINER'S EIGHTH AVENUE.—Fred Irwin's Burlesquers are this week's attraction.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Laughter loud and long continued greeted the good old reliable act of Tom Lewis and Sam J. Ryan. The specialty has been seen in New York frequently, but it is so good that it seems to get funnier all the time. The secret of this is that there are no threadbare gags used in it, and the fun is legitimate and in good taste. Kine and Gotthold appeared in Charles Horwitz's sketch, A Medical Discovery, which is popular with the patrons of this house. Tascott, who has a very strong voice and a good dialect, sang some coon songs and added George Cohan's "I'd Be Satisfied with Life," which he translated into coon language. It went as well as it does when sung in German or American. Genaro and Theol, who are very graceful and accomplished acrobats, made a distinct hit. Frank O'Brien's hat did a funny turn, but its owner did not. Hedrix and Prescott presented their very neat dancing turn with great success. Dan and Dolly Mann pleased in their very pretty rural act. Mandy Hawkins, which was well put on. William J. Tomkins, in his "Vaudeville Essence," made a good impression and was applauded. Orville and Frank, Ward and Raymond, Daito and Zella, the Barnellis, Kohler and Marion, the travelgraphicon and the vitagraph rounded out the bill. Very large houses prevailed throughout the week, as Mr. Pastor's patrons wished to show him that his anniversary was remembered, and that they were with him emphatically.

KEITH'S UNION SQUARE.—Robert Hilliard, who has appeared in The Littlest Girl over 1,500 times, was seen again in the character of Van Bibber, and once more brought sympathetic tears from the eyes of the susceptible with this beautiful little play. Callahan and Mack reappeared after a long absence and were warmly greeted. Their sketch, The Old Neighborhood, with its many quaint touches of natural Irish humor, won laughter and applause. The bag-pipes used in this act are very superior to the usual kind, and sweet music comes from them. The Baggesens scored the laughing hit of the bill with their very funny juggling and dish-breaking specialty. Lorimer Johnstone and Caroline Cooke presented a farcette called All's Fair in Love, which has a number of funny complications and is played spiritedly. It caused a success, and Mr. Johnstone and Miss Cooke deserve credit for some excellent work. Rudel and Hamper made a splendid impression with their acrobatic and dancing act. Both are very clever artists, and their pet poodle is a wonder in his way. Bonnie Milgrim was as good as usual. The Hilda-Benvenida Quintette played pleasingly. Gehan and Russell, a new and clever team, scored heavily in a very funny act. Tom Brown and Miss Navarro did not appear, as they were dissatisfied with their time on the programme. Annie Dugwell was warmly greeted for her clever singing of old and new songs. The jokes of George C. Davis and the acts of Hosher and Lester, the Lawsonia, Henderson and Ross, Toed and Lassell, Ed Gray, Al. Waltz, and the new views on the biograph were all good.

PROCTOR'S TWENTY-THIRD STREET.—The feature of the programme was Neil Wayburn's Jockey Club, headed by the Countess Olga Von Hatzfeldt. The girls are just as lively as they were last Summer on the Victoria Roof Garden, and the turn went very nicely. Louis Simon, Grace Gardner and company made a big laughing hit in The New Coachman. Mr. Simon has improved his part greatly with some very amusing business, and the sketch is a capital one from start to finish. Sydney Grant introduced imitations of Chauncey Olcott and Burt Williams in their latest song successes, that met with cordial approval. Mr. Grant is one of the few comedians in vaudeville who know how to sing. His voice is clear, sweet and true, and his imitations show a careful study of the originals. He is better in some than in others, but the average is very good indeed. Joe, Myra and Baster Keaton scored heavily. Baster is getting more clever every day, and does seven or eight minutes all by himself now. He is a smart "kid," and his work shows that he is far more intelligent than the average prodigy. Fairly pleasing turns were done by Collins and Welch, Darmody and Corono, Frank and Dare, Hodges and Launchmere, Charlotte Chesta, Lawrence Crane, and Fresno Brothers, and the kalatechnoscope had some new views.

PROCTOR'S FIFTH AVENUE.—A Cost of Many Colors, originally written for Herbert Kelcey and Effie Shannon, was given its first production by any stock company last week and pleased large audiences. William Bramwell and Minnie Seligman played the parts formerly taken by Mr. Kelcey and Miss Shannon, and acquitted themselves well. Verner Clarges, Gerald Griffin, Paul McAllister, George Edwin Bryant, John Westley, George Friend, Al. Roberts, Ivah M. Wills, and Ada Lovick all contributed to an evenly balanced performance. The settings were in excellent taste. A one-act play by Edmund Day called The Third Party was presented by Frank Monroe, H. Dudley Hawley, Duncan Harris, and Loretta Healey. The Third Party is the same sketch that is being presented by the Barrows-Lancaster company in vaudeville under the title A Jolly Jollier. Miss Healey made a very pretty little bride and the others were very good indeed. The ollo embraced Murphy and Andrews, Gladstone Sisters, Will Dockray, Drako's performing sheep and dogs, Frank Bowman, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Blue Jeans was carefully presented by the stock company, with Ned Howard Fowler as Perry Beacom, Virginia Warren as June, Eva Vincent as Samantha, Lillian Alexander Harris as Sue, Bessie Lestina as Cindy, and Cecylle Mayer, Margaret Kirker, Winfred Wymbs, Sol Aiken, Charles M. Seay, Louis Broson, Julian Reed, William Cullington and others in the cast. The usual crowded houses attended. Harry Brown and the kalatechnoscope were in the ollo.

HUBTIG AND SEAMON'S.—Charles E. Grapewin and Anna Chance in Above the Limit were the headliners and met with their usual success. Mr. Grapewin's Bowery boy character proved especially amusing. James H. Cullen made a hit with an excellent assortment of parodies and jokes, the greater part of which were new and original. Flood Brothers were very successful with their clever acrobatic act. Their quick and clean-cut work was greatly appreciated. Florence Moore offered a number of operatic selections which were very pleasing. Wartenberg Brothers introduced some novelties in foot-juggling in a very skilful manner. Waterbury Brothers and Tenny did very well with their musical specialties, and the little comedy introduced was first-class. The Four Collins appeared in a series of acrobatic dances which were very well received. Coakley and McBride are rather clever dancers. The vitagraph with new views closed the programme.

CIRCLE.—A good bill with several favorites pleased large houses. Tom, Hattie and Katherine Nawn were excellent in Pat and the Genie. Piccolo's Midgets scored with their very "cute" specialty. Raymond and Caverly made a hit in their language-tangling act, which is one of the best in vaudeville. The screaming farce, Hains in a Pickle, was successfully presented by the Four Otts. William Gould's songs were highly appreciated. Bailey and Madison make a big laughing hit with their eccentric comedy turn, which is full of surprises. The Two Glissandos, musical comiques: Norah Bayes, vocalist; Satsuma, juggler, and the vitagraph filled out the programme.

WEBER AND FIELDS'.—Seventeen new jokes by Peter F. Dailey; eight new smiles by Lillian Russell; two dozen bright, original remarks by William Collier, and sundry other additions served to make Twirly Whirly and The Big Little Princess more entertaining than ever.

The Burlesque Houses.

DEWEY.—Fred Irwin's Big Show, with the burlesques, The Kneipp Cure and An Operatic Rehearsal, drew big audiences. A good olio introduced Blossom Seeley, comedian; Lester and Curtin, comiques; the Bison City Quartet, the Salvaggis, the Three Ronays, and J. C. Hart and company in an amusing act called The Pipe Hitter.

MINER'S BOWERY.—Sam Devere's company, including the New York Comedy Four, Florence Hughes, Fortuni Brothers, and the Cycle Whirl, pleased good houses.

LONDON.—The World Beaters, with Tom Waters, Prentice Trio, and others, drew good audiences.

OLYMPIC.—The Merry Maidens gave a lively entertainment.

MINER'S EIGHTH AVENUE.—Williams' Imperial Burlesquers pleased large audiences last week.

A CANNIBALISTIC BEAST.

Princess, a lioness belonging to the Barnum and Bailey Circus, gave birth to three cubs on Sunday and within a few hours had eaten all of them. An effort was made to save the cubs by putting them into another cage before the disagreeable fact of their existence was discovered, but it was unsuccessful.

BOURNE IN GERMANY.

BERLIN, GERMANY, Feb. 21.

I arrived here from Amsterdam and found things in the theatrical business, especially in Berlin, are booming. Every theatre in Berlin is playing to solid cash houses. At Ciroux Ballroom, Miss Barker's "Loop the Loop" has pushed them so far the last two months, and is prolonged for the month of February. Paddock has over drawn like "Loop the Loop." Herr Director Busch, of Circus Busch, has had a "loop" built, and for the last three months has looked for some one to ride it. Up to the present time no one has been successful, although every morning is devoted to trial performances. One German named Mischer has tried it five times, but has come to grief every time. They are now reconstructing the "loop," and Busch hopes to have the trick in good running order in a few weeks.

The rivalry between the different variety theatres and circuses is something awful. Circus Busch has engaged Kassbeck's "Cycle Whirl" to do the "Circling the Circle," which is an act in which the trunk is drawn up in the air and the racing is continued. The Wintergarten, having heard of this, at once telegraphed Galenita, the Greek sprint, to sign the Bohnett Troupe, who were doing the "Circling the Circle," to open at once. Novelty acts are very scarce, and now that there is a rumor about that there will be another large variety house in Berlin, I thing that the scarcity of acts will raise every performer's salary.

This is the week of the managers' meeting. All the Germans as well as the Austrian managers are in Berlin. The provincial managers always come to Berlin on any excuse possible. Some of them are more in Berlin than in their own cities.

At the Wintergarten for February Yvette Guilbert is drawing packed houses and earning a salary of 1,000 marks nightly, which is about $250 per night. The newspapers state that she receives 2,000 marks nightly, but after she draws her salary she will find 1,000 marks nightly in her pay-envelope, which ought to keep her from starvation.

De Rossi, the clay modeler, is on the "blow stage" at the Wintergarten, and making his usual hit. The "turn around stage" at the Wintergarten has been tried two years and has proven a failure, so this financier Reebs, the well-known stage-manager, is going to rebuild the entire stage, and there will be no more "Drehbuhne" in Berlin.

Herr Director Gabor Steiner, of Vienna, will open in Berlin with some kind of an operatic company, which is anxiously awaited.

In Amsterdam, at the Rembrandt Theatre, Bud Snyder, Henri French, and Severn Schneller are the headliners.

Manager Lewin is going to cut out vaudeville at the Rembrandt for six weeks and put in the operetta which was so successful in Berlin at the Apollo, Frau Luna.

Jennie Jacobs has brought a troupe of American colored cake-walkers to the Apollo in Berlin. The act has made such a hit that they are going to write an operetta around the act.

In Germany all the managers are waiting for Thurston's new act, which is due shortly.

Charles Mathews, the English jumper, is still in Germany and has been here two years. At the present time he is engaged in Konigsberg, with Circus Baurer. His feature is jumping over a cab, without start and without weights.

Caswell and Arpold are in Buda Pest, at the Royal Mulstl Theatre. At the Orpheum, in Gratz, Phroso, Prince Ishmael, and Joseph Adleman are the leading cards.

Helen Yorke, formerly of The Belle of New York, has opened at Tichy's Variete, Prag, with new act, and has scored an immense success. After her first performance she received contracts from every manager who saw the performance. In Germany, when a new act opens, the managers either attend personally or send a representative to see the debut.

Alexander Tuciana is the feature at Rosnacher's for the month of February in Vienna.

While Hackenschmidt is working in England Jess Pederson, the Danish wrestler, is wrestling for the championship of the world and winning it every month. This is the man that Hackenschmidt threw in Paris in five minutes. When Hackenschmidt returns to the Continent Champion (?) Pederson will very likely hand it over to Hackenschmidt.

HARRY HOUDINI.

VAUDEVILLE FOR ACTORS' HOME.

On Sunday evening, April 19, a benefit for the Actors' Home will be given at the Metropolitan Opera House in this city by the stars of the vaudeville branch of the profession. It is expected that the event will eclipse anything of the sort ever given here, and preparations are already under way that will serve to make the event a memorable one. All of the best known headliners who happen to be in or near New York are expected to take part, and many of them are preparing new songs and novelties especially for the occasion, so that the public will be sure to get more than full value for the money that will be expended for tickets.

Tony Pastor is chairman of the Committee of Arrangements, and the other members are B. F. Keith, F. F. Proctor, E. F. Albee, J. Austin Fynes, Hyde and Behman, Hurtig and Seamon, Robert Grau, Percy G. Williams, William Morris, Weber and Fields, James J. Armstrong, Wilson and Plimmer, D. F. Henneasy, Ted D. Marks, Jo. Paige Smith, and Gottschalk and Alpuente.

With the managers and leading agents thus united in their efforts to provide a suitable programme, the benefit should realize a very large sum for the very worthy charity. Performers who may find it convenient to be on hand, should lose no time in volunteering their services.

CROWDS AT THE CIRCUS.

The attendance at the Barnum and Bailey Circus since the opening at Madison Square Garden has been tremendous. As at present arranged, the Garden seats 6,500 people, and when all the seats are filled the disappointed ones turn away, resolved, however, to come earlier another night in order to get a peep at the wonderful entertainment, in which the foremost aerialists, tumblers, leapers, trained animals, freaks and specialties of every description participate. The Tribute of Balkis, with which the performance opens, is a wonderful spectacle and employs several hundred people, including a large number of clever dancers. The management is doing everything possible to restrain the horde of ticket speculators that swarms about the entrance, but the speculators have so many methods of obtaining the tickets that it is very hard to keep track of them. The circus will remain here until the warm weather sets in, when the tenting season will begin. The Mystic Shriners attended in a body last night.

LIONESSES AT LARGE.

Pittsfield, Mass., was thrown into a fever of excitement on Saturday last, when two lionesses belonging to the Bostock Show got loose. The cage in which the beasts were was being lowered from the Academy of Music when the rope broke, allowing the cage to fall to the street. The animals were freed and one of them sprang upon the back of a horse nearby and killed him. She was soon shot to death. The other lioness roamed through the streets, but was finally cornered and caged.

LAFAYETTE IS PROSPEROUS.

The Great Lafayette will tour as usual next season with his own company, of which he is sole proprietor and manager. The past season has been phenomenally successful, and Lafayette has firmly established himself as a popular attraction. He carries forty people, a carload of scenery, two horses, several dogs and a lion, and next year will have an even more elaborate outfit.

HILLIARD TRIES A NEW PLAY.

The audience of Robert Hilliard had a chance on Friday afternoon last to see him in two widely different characters. At midnight they had the pleasure of the character of Van Bibber in The Littlest Girl, and at four o'clock he showed that he could be just as effective in a shabby make-up as the polished queen in a very one-act play called Mother Hit, written by himself and Ed. Peple Holland. The scene of the sketch is laid in the home of Thomas Campbell, District-Attorney of New York. Tidbier comes a burglar who is caught in the act by the District-Attorney, who recognizes in him a man whom he had sent up some ten years before for alleged manslaughter. The lawyer promptly threatens for the police, and while he is making known to the burglar's interesting story. Later during the temporary absence of the lawyer the little daughter of the house appears. She had had a narrow escape from death the day before under the hoofs of a runaway horse, and it transpires that the man who had saved her was none other than the burglar, who had been driven to his rash act by starvation. The latter continues the conversation between his child and the unfortunate fellow, and when the police come in he dismisses them. The inference is that he will not prosecute the preserver of his baby, and the curtain falls on a very pretty picture. The piece made a decided hit at this trial performance, and Mr. Hilliard made a neat little speech, expressing his thanks at its very cordial reception. The play is decidedly more effective for the average audience than The Littlest Girl, and is a welcome addition to Mr. Hilliard's repertoire. Little Frances Clinton as the child was very effective, and Mr. Holland was easy and effective as the District-Attorney. Fred Maxwell was acceptable as a physician. The setting was evidently arranged under Mr. Hilliard's direction, and the details were as carefully attended to as if the piece were on for a run.

NED WAYBURN'S JOCKEY CLUB.

Ned Wayburn's Jockey Club, headed by the Countess Von Hatzfeldt, has returned to New York after a successful tour of the principal vaudeville theatres of the country. The company, after appearing all last Summer at the Paradise Roof-Garden, started on Sept. 1 for San Francisco, where it remained four weeks at the Orpheum. Los Angeles, Omaha, Kansas City, New Orleans, St. Louis, Chicago (three weeks), Toledo, Pittsburg, Detroit, Cleveland, Buffalo, Toronto, Washington and Proctor's Twenty-third Street, New York, followed. The act has been a great success and is booked over the same route for next season.

A SKETCH BY MRS. WILLIAMS.

A sketch by Mrs. Odell Williams (Zenaide Williams), entitled Big Sister's Beau, was performed last Friday evening at Masonic Hall for the benefit of Putnam Lodge, and is said to have scored a marked success. Mrs. Williams played the part of the "big sister," Mrs. Ezra Kendall the part of the little sister, and A. H. Wilson that of the beau.

AL. FIELDS QUITS VAUDEVILLE.

Al. Fields, of Fields and Ward, has decided to leave the ranks of the vaudevillians, and yesterday began rehearsals with Shubert's musical comedy, The Runaways, which will be produced shortly at the Casino. Fred Ward, Mr. Fields' former partner, will remain in vaudeville and will probably do a single turn.

VAUDEVILLE JOTTINGS.

Otto Peterson, a Brooklyn athlete, has offered to walk on a tight wire stretched between the Madison Square Garden and the "Flatiron" Building, carrying a man on his back. He has made the offer to James A. Bailey, and the only reward he seeks is a job in the circus, in case he accomplishes the feat successfully.

The wife of John C. Miller, assistant stage-manager at Weber and Fields, gave birth to a boy last week. When Weber and Fields heard the news they immediately placed the youngster on their pay roll as second assistant stage-manager, and authorized his father to collect his salary.

Harry C. Green, a blind vocalist of Brooklyn, has written a sketch called The Professor's Dilemma, which he proposes to play in vaudeville, assisted by Lester B. Corbett and Malcolm W. Wood.

Tom Brown and Miss Navarro, who were booked last week at Keith's Union Square, canceled the engagement, owing to the unsatisfactory time assigned them on the schedule. Their act has been a big hit everywhere they have appeared this season.

Walter Stetson and co. played the Empire, Washington, D. C., week of March 16 and met with an ovation. Lida Dexter is now playing with Mr. Stetson.

Fentelle and Radcliffe, on April 4, will close a highly successful season with Jule Walters' Side Tracked co. and will then return to vaudeville.

Marie Dressler supported Hallen and Fuller one afternoon recently in Detroit in their sketch. She went on as the cook just for fun and gave the performers and audience quite a surprise.

Gertrude Mansfield and Caryl Wilbur are playing the Keith circuit with much success. They have not been seen in these houses in several months.

James M. Hollander has joined hands with Joe and Jennie Farron, and will be seen in a new act next Summer, entitled A Music Lesson, in which Mr. Hollander will introduce his eccentric piano specialty.

Newell and Niblo have but one week this year and are booked solid to the first of June.

May Walsh is booked until the middle of August.

Barr and Evans have been engaged by J. Wesley Rosenquest, of the Fourteenth Street Theatre, in play character parts in The Village Postmaster next season.

Dan Sherman and Mable De Forest have been re-engaged for the Empire Show next season.

George W. Day manages to get some very interesting "fairy stories" of himself in the papers. He is a facile writer and can invent yarns that are interesting enough to print, even if they have a tendency to boom the comedian who evolves them.

Charles How Horwitz, the indefatigable author, is very proud of the fact that no less than four successful sketches from his pen have been played at Tony Pastor's, New York, during the past few weeks. The pieces were done by Howard and Bland, Mr. and Mrs. Gene Hughes, Kine and Gotthold, and Baker and Lynn.

Wright Huntington, accompanied by Florida Kingsley, started to fill a number of Western dates last week, appearing in A Stolen Kiss. Mr. Huntington will probably continue in vaudeville next season. He has a new sketch that is said to be as good as A Stolen Kiss.

William Friend, assisted by Thais Magrane, a pretty and talented girl, is meeting with great success in the West in Mrs. Bruno's Burglar.

Ryan and Richfield headed the bill at the Orpheum, Los Angeles, week of March 9. They have made a solid impression all through the West in Maz Hagerty's Father.

Francesca Redding has engaged Lester Walter as leading man to assist her in her vaudeville work.

Beatrice Moreland is scoring a big success in the West and is booking many return dates. Her press notices have been excellent and the vaudeville loving public has treated her very kindly. She has added several new stories to her monologue.

Mabel Lloyd closed her engagement in vaudeville at the Duquesne, Pittsburg, last Saturday. She appeared in Eugene Presbrey's sketch, Mistakes Will Happen, and met with success during the three weeks' trial of the piece. She was assisted by Eugene Powers and Fred Perry. Miss Lloyd has been engaged by Shubert Brothers to appear in The Runaways, the new musical comedy, to succeed A Chinese Honeymoon at the Casino.

Frederic Lauder and Marion Stanley, who have been presenting Detained On Business with great success, have another act in preparation, written by Edmund Day. They are perfectly satisfied with the manner in which their present sketch has been received, but intend to steadily increase their repertoire with the best material obtainable.

The Olentangy and Minerva Park Co. of Columbus, O., state for the information of vaudeville performers that a stock company will be at Olentangy Park during the coming season, and that a band concert will be given at Minerva Park.

The Hotel Belleaire Musicale on last Thursday evening consisted of a song recital by W. T. Carleton, assisted by Gilbert Spencer, pianist. Mr. Carleton sang a group of English, Scotch, Welsh, and Irish songs. An interesting feature of the programme was the explanation of each composition with some rem-

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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ROUTE PART SEASON AS FOLLOWS:

Week of Dec. 27 to Jan. 31, Hammerstein's Paradise
Week of Feb. 2, Olympic, Cape Town.
Week of Feb. 9, Empire, Johannesburg.
Week of Feb. 16, Orpheum Theatre, San Francisco.
Week of Feb. 23, Orpheum Theatre, San Francisco.
Week of Oct. 6, Orpheum Theatre, San Francisco.
Week of Oct. 13, Orpheum Theatre, San Francisco.
Week of Oct. 20, Orpheum Theatre, Los Angeles.
Week of Oct. 27, Orpheum, Los Angeles.
Week of Nov. 3, Orpheum, Omaha.
Week of Nov. 10, Orpheum, Omaha.
Week of Nov. 17, Orpheum, Kansas City.
Week of Nov. 24, Orpheum, New Orleans.
Week of Dec. 1, Orpheum, New Orleans.
Week of Dec. 15, Olympic Theatre, Chicago.
Week of Dec. 22, Haymarket, Chicago.
Week of Dec. 29, Columbia, St. Louis.
Week of Jan. 5, Avenue Theatre, Toledo.
Week of Jan. 12, Avenue Theatre, Pittsburg.
Week of Jan. 19, Wonderland, Detroit.
Week of Jan. 26, Wonderland, Detroit.
Week of Feb. 2, Empire Theatre, Cleveland.
Week of Feb. 9, Empire Theatre, Cleveland.
Week of Feb. 16, Shea's, Buffalo.
Week of Feb. 23, Shea's, Buffalo.
Week of March 2, Shea's, Toronto.
Week of March 9, Chase's Theatre, Washington.
Week of March 16, Chase's, Theatre, Washington.
Week of March 23, Proctor's 23d St., New York.
Week of March 30, Orpheum Theatre, Brooklyn.
Week April 6, Orpheum Theatre, Brooklyn.

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The city of Scranton is still talking about Howard and Bland, and we hold the record, according to the manager's statement, of being the biggest hit in the history of the house. We hate to talk of ourselves, but you know, old chap, it is a pleasure to please even the Pennsylvania Dutch.

P. S.—That fellow Mason is still clowning my act, but he will some day find out that the original is always the best. This also applies to the other Trio. They know who I mean. Continued in my next.—Keith's Theatre, THE NEW ONE, this week; then HO. for the West.

HENRY LEE

In his unique artistic novelty,

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Frederick Lauder and Marion Stanley, in a up-to-date sketch, Detained on Business, in which the ludicrous situations cleverly presented, tickled the risibilities of the audience to the button-bursting point.—Hoboken Observer, March 17.

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The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Stranger Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, Kline and Gotthold in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

FLORENCE HINDLEY'S GRAPHIC HAND.

The above is a picture of Florence Hindley's shapely hand and the diamond studded baton, which contains 1,400 stones. The Los Angeles, Cal., "Times" says: "Florence Hindley is still the best thing at the Orpheum, but it isn't her diamond dress that makes her so. For from it. This week she introduces new line of work and a little patriotic sketch that stamps her not only as a person of shape and rhythm, but as a woman of thought and deep feeling. Altogether, Florence Hindley, Miss, is worth the price of admission."

Johnstone or anecdote pertaining to the music or composer delivered in an entertaining manner. "Lochinvar," "The Fiber of Flowers," and "Bendemeer's Stream" especially delighted the audience. Mr. Carlberg holding his beautiful voice-quality, and his cultured method in singing these selections, and he was loudly encored. Miss Bennett, of Malden, Mass., possesses a pleasing soprano voice, which she uses to good advantage in singing the music. The debut of the new quartette, which the Four Cits will be seen next season, will be made at the Hollis Street Theatre, Boston, for the Four Cits in 1903. The title at least will have evolved a fixed theme to become facetious.

La Belle Titch will positively not make her début in Chicago at Chauncey Olcott's Illinois Theatre, Chicago, on April 6. A number of prominent vaudeville managers will go to New Haven to see the premiere. Engagements are being completed under the direction of the author and Edgar Hart.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The jolly vaudeville fest burlesque con., are at it full blast. Business is good and the bills are as attractive as they were earlier in the season. The parks, roof-gardens, etc., have not as yet announced their intentions, but we will soon hear from them. Ringling Brothers' sun are hilling the town, and on 9 the doors of the big Coliseum Building will be thrown open and the circus season in the West will open. I understand the Ringling Show will be a surprise this season.——Clark's Royal Burlesquers at Hopkins' seem to be in for a good week. The co. is well organized. The olio embraced Le Valle, Abe Reynolds, Trolley Car Trio, Crawford Sisters, Kelly and Davis, Dawson and Van, Rosalie, Ada Buttner, and the Oratory Comedy Four.——High Tide, a new burlesque, is being offered at the Trocadero. The new piece is a rather tasteful bit of nonsense, free from slap-stick, and with all the features of a kaleidoscope. Ray Dooley, cleverly figured, is very much in evidence, and York Harte, May Belle, and a good looking (but rather careless) chorus have much to do. Alex. Cain, Guy Bonner, Frank Dagmed, and others are in the co. The olio included Hawaiian Glee Club, Lynn and Kennedy, May Hilliard, and Christie and Willard.——Rubey and Norma has caught on nicely at the La Salle. The first act is so satisfactory that one can almost forgive the second, which is a trifle fowlish to the opening one. However, it is a happy entertainment, and the music is of the popular sort. Miss Marshall has developed into a very fetching comedienne, and her "rube" girl is almost as clever as Rose Melville's Sis Hopkins. Her character is original, both in style and make-up. Dave Lewis has scored a big hit and is the accepted comedian of the co. Dave is worthy the name "comedian," and he has won the title through good, hard work. Moore, Warren, Hayes and that funny little chap, Al. Shean, are all entitled to a share of the honors. Ida Emerson has resigned from the co. and is succeeded by Nanette Moore, who will be leading lady. Chic Gertie Reynolds remains chief of the soubrette department. And the press agent announces "The best chorus in town." So let him rave, what do we care. Rubey and Norma is a success.——Miner's Bohemian Burlesquers, a co. of good quality, began a week's engagement at Sam T. Jack's. Specialties by Charlie Burke, Grace La Rue and pickaninnies, Johnson and Hilliard, Campbell and Matthews, Lillian Schuster, Davenport Sisters, Nicholas Wright, and Andy Gardner.——Plenty of straight vaudeville at the three Kohl and Castle theatres the past week. The talent on this circuit was particularly good. The Orpheum Show held the stage of the Chicago Opera House. Mystique and Heath were seen in their new farce, Dr. Lovem Breshabene, which shows this pair of funny "wigs" off to advantage; William Friend and co. presented Mrs. Bruno's Burglar, Galetti's "monks," Meiani Trio, Rawson and June, Nat Wills, and many other talented ones were at their best.——A Wise Guy, with Edmond Hayes and co., was one of the features at the Olympic. Montrell, the Brittons, Hilda Thomas, who has shelved A Fisherman's Daughter, returned to Maggie, with Lou Hall, and created lots of fun; Bertie Fowler and John Kernell were also here.——At the Haymarket Cole and Johnson, Lew Hawkins, Dill and Nettie Peters, Lizzie Evans and Harry Mills, Whitney Brothers, Carmen Troupe, and many more made up the lengthy bill.——Will R. Musgat, General agent for Sells and Down's Circus, tells me the big show will open at Topeka, Kans., 23.——The advance corps of Ringling Brothers' Show will be on their way shortly. James Jay Brady is the big agent of the show this season.

HARRY EARL.

BOSTON, MASS.—Sandow heads the bill at Keith's, but makes a variation in his act. His tests of strength are presented as before, but he adds a brief lecture on physical culture. The other cards are George Evans, Gertrude Mansfield and Caryl Wilbur, who are popular here, in 61 Prospect Street; Lotta Gladstone, the Lauretta, the Bagwegans, Josephine Sabel, Tom Hefron, Lauder and Stanley, Jones and Sutton, Adair and Dahn, Miles Stavordale Quintette, Reidy and Currier, Mr. and Mrs. Harry Thorne, Cantwell and Jennings, and Keith's motion pictures.——The Cracker Jacks are at the Palace, with Mayo Sisters, Bob Van Osten, and others.——Harry Morris' Night on Broadway is at the Lyceum, with Carrie Webber, Mildred Stoller, Harry Emerson, Nellie Fenton, Tony Ashler, Alice Porter, Carl Anderson, Edward Adams, Ollie Omega, and Ed Brennan.——John and Emma Ray are headliners at the Howard Athenaeum. Others are the Millettes, Dolly Jordan, Toby Lyons, Yutakemee, Powley and Fowley, Harry Thompson, Charles and Helen Mack, Vivian Sisters, Ben Walker, Strouse and Young, and Alice Cheslyn.——In the bill at Austin and Stone's are Goines and Hazard, Jack Bancroft, Martin and Alexander, James and Richard, Mackay and Clark, Jennings and Renfrew, Harrington and Kelley, Grafton Coyne, Howard Sisters, Leonard and Bastede, Lanier and Oran, Horton and Trio Walters and Clark, Harley Sisters, and Salerno.——Item: Fred St. Onge, the Francis Wilson of bicycle riders, got back to Boston from a tour around the world last week. When he left here he intended to go to Australia, but he included Africa and Europe. He promptly signed to appear at Keith's before he had been on shore twenty-four hours.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre presents an unusually strong bill, warranting the large patronage. Robert Hilliard and co. in The Littlest Girl; Hal Godfrey and co., Jess Dandy, Bert Howard and Lena Hurd, Three Keatons, George C. Davis, Delmore Hilbert, Hartley and Lester, Gardner City Quartette, Ted Sparling, Cooper and Haviland, Klimt and Clifton; Bill Pruden, Hilo, Leighton, Reed and Shaw, and Russell and Lewis make up the bill. The vacation next week will be Clyde and Clayton, the "human squirrels," in their circle on Steeples on the revolving wheels.——At the Trocadero March 30-4: Gerard's Interwoven Burlesque co., now to this city, with good prospects. Pompous and Mack, Bella Stewart, Dave Houghton, Mark Bennett, and Rosenbaum Sisters are the features.——The Lyceum remains popular. The Utopians are here 30-4. World Beaters 6.——The Star has the Vanity Fair co. Rose Sydell's co. 6.——The Arch Street Museum offers Lovenberg Sisters, Gilbert Sarony, the Hollands, Chris Galety Trio, Gilbert Sarony, the Hollands, Chris Green, Ounson Brothers, Mark Laurent, Orimmons and Leland, and the cinematograph.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Week March 23-28 proved to R. E. Hoey, res. mgr.): Week March 23-28 proved to R. E. O., and business was very large. Heading the bill was the Petite Pierrettes co., comprising fourteen girls, members of the co. that just closed in New York. They appeared in several of the well-known musical numbers and some pretty costumes. Other specialties were by Randolph and Wilbur, Josephine Sabel, Three Keatons, and Lottie Gladstone. The bill also had Fiorens, Bonham, Foster and Lee, Jones and Sutton, Fergus Brothers, Foster and Ray, Harry Thorne, Adair Dahn and Co., Mr. and Mrs. Harry Thorne, Adair Dahn and Co., Mr. and Mrs. Harry Thorne, Adair Dahn and Co., Mr. and Mrs. Alfred Kelcy, Pat Rooney, Jr., and Ed. Mallen. For 30-4: Culver's Birds, Lew Hawkins, La Troupe Carmen, Lizzie Evans and Harry Mills, Whitney Brothers, Lauder and Stanley, Cantwell and Walters, Lillian Schuster, Davenport Sisters, Nicholas Wright, Andy Gardner, Bessie Melville, Bella Stewart, Dave Houghton, Mark Bennett, and Rosenbaum Sisters. Week 6: Cycle Lamb, Polly and Barry, Cooper, H. Wood, Hal Davis and Jane Macauley, Caroline Howard Fiorens and Lottie Gladstone. The bill also had Fergus Brothers, Foster and Ray, Jones and Sutton

...ing a full crowd of 200 odors of food in the Dutchess of Duluth." "Bad" means no house yesterday, but with just cash.

HOBOKEN, N. J.—Temple (Sidney Shaw, mgr.): The Bijou Dream (A. G. Delamater, mgr.) closed to S. R. O. March 21. Those appearing were Harry Bulger, Fred Duprez, A. O. Duncan, Ed. Abbott, and Jennie Yeamans, in extraordinary stock attractions. Mantell's stock was favorably received by the First Offense Comedy Co., Feb. 23 and 24. Lady and Gent, Valentine Vox, Ventriloquist, Charles Thompson, Vesta Victoria, Gilbert Gerard, Mabel Fenton, Vesta Asmore, Gabrielle, and the old favorites completed an entertaining bill.—Avenue: Empire Comedy Co. presented "A Girl from Dixie," by Will M. Cressy and Howard Hyman. The book is a comedy mostly by F. C. Bryant and Al. Lee, a Yankee Prevaricator. Dancing and All that Kind of Thing, Cressy and Jarvis, Agnes Hilton, and new vitagraph pictures made up the bill.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Week March 16-21: usual capacity attendance and exceptional programme. Tuesday, Gorgettes, John T. Kelly and co., Cross Brothers and Belmont, Fields and Ward, Payne Brothers, Edna Davidson, George Alexander, Olive Kerr, Rolf Bandeen, Al. Waltz Brothers, Raymond and Vack, Powerful, and cinematograph.—Academy: Empty Williams, mgr.): Week March 16-21: Frohman Stock Company.—Duquesne (Harry Williams, mgr.): Week March 16-21: Hungarian Boys' Band, Pilcer and Irvel, Ed Latell, Klein, Ott Brothers and Richards, George Thatcher, Thorne and Carleton, Manley and Nichols, Eva Madge, Jess Dandy, and Four Cohans.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, mgr.; J. F. Quinn, asst. mgr.): The bill March 22-28 was good and played to big business. Devine and Arnold, Tom Hefron, Frederick Loraine, and Marion Stanley were well received. Inez Macauley, Mark Sullivan, Marthal and Maximilian, the Merrills, Sager Midgley, and Gertie Carlisle all "made good." Week 29-1: Palette Orchestra, Moto Girl, Cook and Clinton, Joe Flynn, John Mayon and co., Smirl and Kessner, Tom Moore, and others.—Item: A. M. Bruggemann, proprietor of the Empire, tendered a benefit March 24 for William Meeks, stage carpenter of the Bijou, Jersey City.

SYRACUSE, N. Y.—Bastable (C. H. Plummer, mgr.): The Empire Show, which includes James J. Corbett, Three Mexes, Reynard, Maud Nugent, Kenney and Rooney, Sherman and Deforest, Musical Tads, and Duffy, Sawtelle and Duffy, gave excellent performances to large houses March 22-28. 29-4: Lockhart's Elephants Hal Merritt, Vera King, Stanton and Moderna, Burton and Brooks, Cherry and Bates, Frederick Caldwell, and Davenport and Zeta.—Items: Owing to the illness of Henry Geller, of the Geller Troupe, Duffy, Sawtelle and Duffy and Musical Tads were substituted.—J. M. Brick, owner of the co., was in town 24. It will close at Pittsburg 18.

COLUMBUS, O.—Empire (H. A. Weisman, mgr.): Fair business rated week of March 22-28. The hit of the bill was Harry Hampton and co. in The Mekrama, which was very laughable. Hale and Francis, loop-the-loop experts, were well received. Halo Bells from Columbus, and Everhart, the originator of the loop idea, is a Columbus boy. Others were Ada Arnoldson, Elinore Sisters, Two Roses, Harris and Gilman, Forrester and Floyd, and Johnson, Davenport and Lorella.

NEW BEDFORD, MASS.—Shoedy's (E. Bayliss, res. mgr.): Week March 22-28: De Haro and co., Hume, Rose and Lewis, Sidonia, Billy Johnson, Lillian Seville, Wood and Stone, Beckett and Douglass, D'Hauterive's colored moving pictures. Capacity business. Week 29-4: Colby and Way, Betsy and Be-gad, Merritt and Rosella, Toledo, Imboff and Cuna, Lorano and Adair, Belle Brandon, and Talbot and Rogers.—Flower's (John Shannon, mgr.): Broadway Burlesquers 23-28.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Week March 23-28: Sparrow, Parsley and Egbert, May Walsh, Killeen and Murphy, Hammond and Hammond, Brothers Harrington, Mosher, Houghton and Mosher, and Parker's dogs. Excellent business. 29-4: Seymour and Dupree, Barry and Johnston, Newell and Chinquilla, Frazier and Peterson, Harrington and Lajam, and Hathaway's monkeys.

LOS ANGELES, CAL.—Orpheum: Week March 16: The Quatuor Basque Quartette won applause. Andrassen Brothers do a good turn. The De Forests, whirlwind dancers, made the air stir. Reno and Richards are excellent comedy acrobats. Florence Bindley and her diamond dress made good in her second week. The rest of the holdovers were Louise Montrose, Ryan and Richfield, and biograph.—Chutes: Usual vaudeville. Light attendance.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): Broadway Burlesquers March 23-25 did well. Jack Monroe proved a good drawing card. Miss New York, Jr., 26-28.—Castle (Al. Hayman, mgr.): J. K. Murray and Clara Lane were boniliners 23-28 and found favor. Marian Children and co. offer Cal 66 30-4. Casto Comedy co. continues. Others are Talbot and Rogers, Van Dusen and Everett, Nichols and O'Brien, and moving pictures.

ATLANTA, GA.—Bijou (Jake Wells, general mgr.; Henry De Give, resident mgr.): The Bijou Musical Comedy co. March 23-28: S. R. O. at each performance. Trip to Chinatown was the bill, with new catchy music by Max Hoffman. John W. Dunne, Otis Harlan, Little Chip, Tony Hart, Mary Markle, Florence McNeil scored hits. This is the farewell performance of this popular co. here.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Al. Leech and the Three Rosebuds made a hit March 23-28, and Dillon Brothers and Barry and Halvers ran close seconds. Others were Larkin and Patterson, Emily Lytton, William Gerald and co., Ouri Family, the vitagraph, and Lew Wells. Wilfred Clarke and co., Mlle. Theo, and Quigley Brothers (return) 30.

SCRANTON, PA.—Dixie's (Henry F. Dixie, mgr.): Good bill to excellent business March 23-28. Howard and Bland, Rossi Brothers, Saville Sisters, Harry Leclair, Herbert and Willing, Hal Godfrey and co., and Flavia Acaro.—Star (Alf. G. Herrington, mgr.): Utopians 23-25. Big business pleased. Dainty Duchess 26-28. World Beaters 30-1.

BIRMINGHAM, ALA.—Bijou (M. L. Semon, mgr.): The bill presented week March 16-21 was very pleasing. The Colby Family was the feature and scored heavily. Others were the Flying Rathbuns, Bellman and Moore, Carr and Burns, Pierce Brothers and Pialkowski.

LOUISVILLE, KY.—At Hopkins' week March 22: James J. Morton, Bellman and Moore, Hayes and Healey, Ward and Curran, the Reuloss, Elizabeth Murray, Fields and Hanson, and Sophie Burnham.—At the Buckingham the Transatlantic Burlesquers scored. The City Club opens 29.

FITCHBURG, MASS.—Whitney Family Theatre (Wills, Collins and Bogrett, mgrs.): March 16-21 fair business. Bill 23-28: Florence Burns, Letto and Dello, Hart and Bessa, Burke Brothers, Sunderland and Fooda, Dave Ballantine, Maud Thornton, and the kinetoscope.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): Bob Manchester's Cracker Jacks to good business March 23-28. King of Detectives was billed 30-4, but owing to destruction of scenery in Toronto Opera House fire The Road to Ruin will take its place.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): The Tiger Lillies March 23-28 gave the best bill of the season. The olio: Garrity Sisters, Dennis Brothers, Cooper and Reynolds, and others made hits. Bryant's Burlesquers 30-4.

MONTGOMERY, ALA.—A modern Summer theatre will be built at Pickett Springs by the Montgomery Traction Co., and a contract has been made with John Wells Amusement Circuit, through his representative, W. H. Pickens.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, mgr.): Ferguson and Mack, Three Lelliotts, Tourist Trio, London Gaiety Trio, Reed and Shaw, Tanner and Gilbert, Dancing Doyle, and Pelot March 23-28. Light houses.

WATERBURY, CONN.—Jacques' (Jean Jacques, mgr.): Wilfred Clarke and co., Golden Gate Quintette, Taylor Sisters, Quigley Brothers, Three Westons, Shelvey Trio, and Armstrong and Wright March 23-28 to large and pleased audiences.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Fred Irwin's Majesties March 19-21. Weber's Dainty Duchess 23-25. Both gave good performances to large houses.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees: M. H. Singer, mgr.): Bohemian Burlesquers to big houses March 22-28.

MINNEAPOLIS, MINN.—The Jolly Grass Widows gave a very good bill at the Dewey March 22-28 to the usual large business.

TROY, N. Y.—Star (R. H. Keller, mgr.): Dainty Parce Burlesquers March 23-25. Big audiences. Watson's Americans 26-28.

VAUDEVILLE PERFORMERS' DATES

AMETA—Dixie, Scranton, March 30-4, Circle, N. Y., 6-11.
Adair and Dahn—Keith's, Boston, March 30-4.
Adelaide, La Petite—Shea's, Buffalo, March 30-4, Shea's, Toronto, 6-11.
Albertina's Monkeys and Dogs—A. and S., Boston, March 30-4.
Alburtus and Millar—Portland Theatre, Portland, March 30-4.
ALDRICH, CHARLES T.—London, March 30—indefinite.
Aline, Mlle.—Avenue, Detroit, March 30-4.
Almond, Tom—Avenue, Pittsburg, 30-4.
Anderson and Wallace—Orph., New Orleans, March 30-4.
Annan, P.—Orph., Kansas City, March 30-4.
Armstrong and Wright—Keith's, Providence, March 30-4.
Arnim and Wagner—G. H., Chicago, March 30-4.
Arnoldson, Ada—Avenue, Toledo, March 30-4.
Avery and Hart—Park, Worcester, March 30-4.
Bagessen, The—Keith's, Boston, March 30-4.
Baker, The—Chase's, Washington, March 30-4.
Ball and Lynn—Shea's, Toronto, March 30-4.
Baker, Black, and Co.—Keith's, Providence, March 30-4.
Barnold, Jeb—A. and S., Boston, March 30-4.
Beck, H. L.—Park, Worcester, March 30-4.
Bedini, Signor—Shea's, Buffalo, March 30-4. Bequest, Boston, 6-11.
Bennett-Lambert Co.—Shea's, Buffalo, March 30-4.
Bernia and Webster—Chase's, Newark, March 30-4.
Berry, Mr. and Mrs. Harry—Orph., Boston, March 30-4.
Berry and Johnston—Park, Worcester, March 30-4.
Bessi and Bolton—Orph., San Francisco, March 30-4.
Bill, Frank—Proctor's 125th Street, N. Y., March 30-4.
Bonner, Bobby—Castle, Full River, March 30-4.
Bonnett and Rich—Trocadero, Phila., March 30-4.
BERGERE, VALERIE, AND CO.—Poli's, Waterbury, March 30-4, Avenue, Pittsburg, 6-11.
BERGE AND BERGE—Shea's, Buffalo, March 30-4, Empire, Hoboken, 6-11.
Bimbos, Florence—Orph., Omaha, March 30-4.
Blackman and Burns—Trocadero, Phila., March 30-4.
Bohnee, Will and Lottie—Columbia, St. Louis, March 30-4.
Bonnie and Rivette—Colonial, Cleveland, March 30-4.
Brandon, Belle—Shoedy's, New Bedford, March 30-4.
Bryce, Edmund—Keith's, Boston, 6-11.
Bettinas, Black—G. H., Chicago, March 30-4.
Brothers Frank—Hopkins', Louisville, March 30-4.
Brown, Martine—Columbia, St. Louis, March 30-4, G. H., Chicago, 6-11.
Brown, Harry—Avenue, Pittsburg, March 30-4.
Brownlee, Mr. and Mrs.—Proctor's 23d St., N. Y., March 30-4.
Bruno and Russell—Orph., New Orleans, March 30-4.
Bryan and Nadine—Duquesne, Pittsburgh, March 30-4.
Bryant, May—Empire, Baltimore, March 30-4.
Bryant and Saith—Bon Ton, Jersey City, March 30-4.
Buck and Gordon—Bon Ton, Jersey City, March 30-4.
Burke, Molley and Teller—Johannesburg, South Africa, indefinite.
BURKHART, LILLIAN—Orph., Los Angeles, March 30-38.
Bush and Gordon—Proctor's, Newark, March 30-4.
Burton and Brooks—Bastable, Syracuse, March 30-4.
Caldwell, Anna—Empire, Cleveland, March 30-4.
Caldwell, Frederick—Bastable, Syracuse, March 30-4.
Callahan and Mack—H. and B., Brooklyn, March 30-4.
Cannon Brothers—Arch St. Museum, Phila., March 30-4.
Cantwell and Jennings—Keith's, Boston, March 30-4.
Carroll, Johnnie—Columbia, Cincinnati, March 30-4.
Casper, Prof.—Arch St. Museum, Phila., March 30-4.
Cherry and Bates—Bastable, Syracuse, March 30-4.
Chesslyn, Alice—Howard, Boston, March 30-4.
Childers, Marion and Co.—Casto, Fall River, March 30-4.
Clark, Ed H.—Nickelodeon, Boston, March 30-4.
CLARKE, WILFRED AND CO.—Poli's, Bridgeport, March 30-4, H. and B., N. Y., 6-11.
Clayton, Jenkins and Jasper—Hippodrome, London, March 9-4, Empire, Birmingham, Eng., 6-11.
Clement, Clay and Co.—Grand, Indianapolis, March 30-4.
Clifford, Billy—Avenue, Detroit, March 30-4.
Colby and Way—Shoedy's, New Bedford, March 30-4.
COLE AND JOHNSON—Olympic, Chicago, March 30-4, G. H., Chicago, 6-11.
Cole-De Leone Duo—G. H., Chicago, March 30-4.
Coleman, The—Nickelodeon, Boston, March 30-4.
Collins and Hart—Hopkins', Louisville, March 29-4, Memphis, 5-11.
Collins, Four—Avenue, Pittsburg, March 30-4.
Columbian Trio—Arcade, Toledo, March 30-4.
Conley and Healey—Empire, Washington, March 30-4.
Conroy and MacFarland—Keith's, Phila., March 30-4.
Cooke and Clinton—Empire, Hoboken, March 30-4.
Corbett, James J.—H. and S., N. Y., March 30-4.
Cotton's Donkeys—Poli's, New Haven, March 30-4.
Coyne, Grafton—A. and S., Boston, March 30-4.
Crane Brothers and Belmont—Colonial, Cleveland, March 30-4.
CRESSY, WILL, AND DAYNE, BLANCHE—Empire, Cleveland, March 30-4, Duquesne, Pittsburg, 6-11.
Crimmons and Leland—Arch St. Museum, Phila., March 30-4.
Cromwell and Swan—Trocadero, Phila., March 30-4.
Culver's Cycle—Keith's Providence, March 30-4, Keith's, Phila., 6-11.
Curtis and Adams—Empire, Baltimore, March 30-4.
Curtis, Reta—Hopkins', Louisville March 30-4.
Dagwell, Aurie—Keith's, Phila., March 30-4, Keith's, Boston, 6-11.
Dandy, Jess—Keith's, Phila., March 30-4, Keith's, Boston, 6-11.
Darrow, Mr. and Mrs. Stuart—Orph., Brooklyn, March 30-4.
Davenport and Zeta—Bastable, Syracuse, March 30-4.
Davenport, Rose—Nickelodeon, Boston, March 30-4.
DAVIS AND MACAULEY—Keith's, Providence, March 30-4, Keith's, Boston, 6-11.
Davis, George C.—Keith's, Phila., March 30-4.
Davis, Josie—Bon Ton, Jersey City, March 30-4.
Day, Geo. W.—Empire, Cleveland, March 29-4, Empire, Columbus, O., 6-11.
D'Arville Sisters—Bon Ton, Jersey City, March 30-4.
Delmore, Misses—Colonial, Cleveland, March 30-4.
Deltines, The—Nickelodeon, Boston, March 30-4.
Deming, Arthur—Orph., Kansas City, March 30-4.
Dereada and Breen—Haymarket, Chicago, March 30-4, Columbia, St. Louis, 6-11.
De Veaux, William G.—Proctor's, 5th Ave., N. Y., March 30-4.
De Witt, Harry L.—Chutes Park Los Angeles, March 15-4, Coronado Beach, Cal., 6-18.
De Witta, The—Circle, N. Y., March 30-4.
Diamond and Hoey—Empire, Baltimore, March 30-4.
Dillon Brothers—H. and B., Brooklyn, March 30-4.
Dixon, Bowers and Dixon—Bijou, Atlanta, March 30-4.
Doherty Sisters—Proctor's 23d St., N. Y., March 30-4.
Donovans, The—Colonial, Cleveland, March 30-4.
Dooley, James Francis—Proctor's, 5th Ave., N. Y., March 30-4, Columbus, O., 6-11.
Dorsch and Russell—Avenue, Pittsburg, March 30-4.
Downey and Venatta—Orph., Kansas City, March 30-4.
Downs, T. Nelson—Scala, Copenhagen, 1-3.
Drane, Sam—Keith's, Phila., March 30-4, Keith's, N. Y., 6-11.
Drewer, Louise—Orph., Brooklyn, March 30-4.
Dressler, Marie—Chase's, Washington, March 30-4.
Duncan, A. O.—Proctor's 23d St., N. Y., March 30-4.
Duncan, Charles—Empire, Washington, March 30-4.
Duryea and Kearney—Columbia, Cincinnati, March 30-4.
Eldridge, Prem—Shea's, Toronto, March 30-4, Poli's, Bridgeport, 6-11.
ELSNORE SISTERS—Keith's, Providence, March 30-4, Empire, Baltimore, 6-11.
El Zalto—Proctor's 23d St., N. Y., March 30-4.
El Zobedie, Fred—Olympic, Chicago, March 30-4.
Ellsworth and Burt—Empire, Columbus, O., March 30-4.
Empire City Quartette—Academy, Pittsburg, March 30-4 People's, Cincinnati, 6-11.
Empire Show—H. and S., N. Y., March 30-4.
Eretto Family—Empire, Columbus, O., 6-11.
Erwin, Billy—Arch St. Museum, Phila., March 30-4.
Esmeralda—Orph., New Orleans, March 30-4.
Esmeralda Sisters—Trocadero, Phila., March 30-4.
Evans, George—Keith's, Boston, March 30-4.
Evans, Lizzie, and Co.—Columbia, St. Louis, March 30-4, G. H., Chicago, 6-11.
Ezier and Webb—Bijou, Atlanta, March 30-4.
Fadette Orchestra—Empire, Hoboken, March 30-4, Keith's, Providence, 6-11.
Fancelli and Lewis—Empire, Baltimore, March 30-4.
Farley, James and Bonnie—Proctor's 125th St., N. Y., March 30-4.
Farnum Brothers—Keith's, Providence, March 30-4.
Favor and Sinclair—Orph., Brooklyn, March 30-4, Keith's, Providence, 6-11.
Fay, Ellie—Circle, N. Y., March 30-4.
Felix and Barry—Keith's, Providence, March 30-4.
Ferguson and Mack—Trocadero, Phila., March 30-4.
Fields, Fanny—Collins's, Music Hall, London, March 23-4, Camberwell, London, 6-11.
FIELDS, W. C.—Orph., New Orleans, March 30-4, Orph., San Francisco, 13-25.
FILSON AND ERROL—Temple, Detroit, March 30-4, Olympic, Chicago, 6-11.
Fisher and Carroll—O. H., Chicago, March 30-4.
Fiske and McDonough—O. H., Chicago, March 30-4, Jeffer's, Saginaw, 6-11.
Fitzgerald, Harry—Columbia, St. Louis, March 30-4.
Fitzgibbon-McCoy Trio—Shea's, Toronto, March 30-4, Atlantic City, N. J., 6-11.
Flora, Mlle.—Trocadero, Phila., March 30-4.
Flynn, Joe—Empire, Hoboken, March 30-4.
Foreman Trio, Edgar—Olympic, Chicago, March 30-4.
Fowler, Bertie—Haymarket, Chicago, March 30-4.
Fowley and Fowley—Howard, Boston, March 30-4.
Fox and Foxie—Haymarket, Chicago, March 30-4.
Fox, Will H.—Shea's, Buffalo, March 30-4.
Frazier and Peterson—Park, Worcester, March 30-4.
Frederick Brothers and Burns—Proctor's 125th St., N. Y., March 30-4.
Fredo and Dare—Proctor's, Newark, March 30-4.
Frey and Fields—Bon Ton, Jersey City, March 30-4, Empire, Baltimore, 6-11.
Friedlo Hungarian Boys' Band—Temple, Detroit, March 30-4.
Friend, William, and Co.—Orph., Kansas City, March 29-4, Orph., New Orleans, 6-11.
Gagnoux, The—Phila., March 23-28.
Gardner and Vincent—Orph., San Francisco, March 30-11, Orph., Los Angeles, 13-25.
Gallotti's Monkeys—Duquesne, Pittsburg, March 30-4.
Garrison, Jules and Ella—O. H., Chicago, March 30-4.
Gavin and Platt—Music Hall, Boston, March 29-4.
Girard and Gardner—Chase's, Washington, March 30-4, Keith's, Boston, 6-11.
Girl With the Auburn Hair, The—Cook, Rochester, March 30-4.
Gladstone, Lotta—Keith's, Boston, March 30-4, Keith's, N. Y., 6-11.
Gleason, John and Bertha—H. and B., Brooklyn, March 30-4.
Glenroy, James Richmond—Shea's, Toronto, March 30-4.
Gosney, Hall, and Co.—Avenue, Pittsburg, March 30-4.
Gilbert and Goldie—Bijou, Atlanta, March 30-4.
Gilbert and Katrina—Keith's, Boston, March 30-4.
Gilbert and Gerard—Shea's, Buffalo, March 30-4.
Gilbert, Ed. M.—Park, Worcester, March 30-4.
Gilmore and Leighton—Empire, Hoboken, March 30-4.
Gilmore, Harry, and Co.—Avenue, Pittsburg, March 30-4.
Gilmore and Castleton—Chase's, N. Y., March 30-4.
Gus Tan, Jersey City, 6-11.
Grand Opera Trio—Proctor's, Newark, March 30-4.
Grant, Sydney—Proctor's 125th St., N. Y., March 30-4.
Green, Clyde—Arch St. Museum, Phila., March 30-4.
Green, Gill, and Co.—Trocadero, Phila., March 30-4.
Guillmette—A. and S., Boston, March 30-4.
Hadley and Leslie—Keith's, Phila., March 30-4.
Haley and Francis—Avenue, Pittsburg, March 30-4.
Hallen and Fuller—H. and B., Brooklyn, March 30-4.
Hammond and Hammond—Nelson, Springfield, Mass., March 30-4.
Hanson, Ivy, and Co.—Avenue, Toledo, March 30-4.
Harrison and Gillingwater—Keith's, Boston, March 30-4.
Harrington and Lajam—Park, Worcester, March 30-4.
Harrington, Robert—Proctor's 5th Ave., N. Y., March 30-4, Proctor's 23d St., N. Y., 6-11.
Hawthorne and Burke—Empire, Cleveland, March 30-4, Chase's, Washington, 6-11.
Hart and Bonita—Empire, Baltimore, March 30-4.
Harvey—Arch St. Museum, Phila., March 30-4.
Haskell, Lucy—Park, Worcester, March 30-4, Duquesne, Pittsburg, 6-11.
Hathaway's Circus—Park, Worcester, March 30-4.
Hayes and Healey—Columbia, Cincinnati, March 30-4.
Hayes, Edmund—Haymarket, Chicago, March 30-4.
Hayes, Katherine—Haymarket, Chicago, March 30-4.
Hawkins, Lew—Columbia, St. Louis, March 30-4.
Hawthorne, Nell—Grand, Indianapolis, March 30-4.
Healey, John—Proctor's, Newark, March 30-4.
Hebrew, The—Keith's, Boston, March 30-4.
Helena, Edith—Columbia, Cincinnati, March 29-4, Grand, Indianapolis, 6-11.
Hess Family—Shea's, Buffalo, March 30-4.
HEIDEMANN, ADELAIDE—Shea's, Toronto, March 30-4, Dixie, Scranton, 6-11.
Hickey and Nelson—Avenue, Detroit, March 30-4.
Hill and Whittaker—Chase's, Washington, March 30-4.
Hilliard, Robert—Keith's, Phila., March 30-4.
Hodge, Hall, and Co.—Bijou, Atlanta, March 30-4.
Hodges and Launchmere—Empire, Washington, March 30-4.
Holdsworths, The—Keith's, Providence, March 30-4.
Hollands, The—Arch St. Museum, Phila., March 30-4.
Holt, Alf.—Casto, Fall River, March 30-4.
Horton Trio—A. and S., Boston, March 30-4.
HOUDINI, HARRY—Wintergarten, Berlin, 1-29.
Howard and Bland—Keith's, Phila., March 30-4.
Howard Sisters—A. and S., Boston, March 30-4.
Howards, The—Proctor's 23d St., N. Y., March 30-4.
Howley and Leslie—Columbia, St. Louis, March 30-4.
Huber, Herr—Arch St. Museum, Phila., March 30-4.
Huntington, Wright, and Co.—Columbia, Cincinnati, March 30-4, G. O. H., Indianapolis, 6-11, Olympic, Chicago, 13-18.
Hurley Sisters—A. and S., Boston, March 30-4.
Huth, Maud—Empire, Cleveland, March 30-4.
Imbof and Cuna—Shoedy's, New Bedford, March 30-4.
Irwin and Hawley—G. H., Chicago, March 30-4.
Jones and Richards—A. and S., Boston, March 30-4.
Jennings and Renfrew—A. and S., Boston, March 30-4.
Johnson and Dean—Colonial, Cleveland, March 30-4.
Johnson, Carroll—H. and B., Brooklyn, March 30-4, Circle, N. Y., 6-11.
Johnson, Davenport, and Lorella—Arcade, Toledo, March 30-4.
Johnstone Troupe—Shea's, Buffalo, March 30-4.
JOHNSTONE, MUSICAL—Colonial, Cleveland, March 30-4.
Jones and Sutton—Keith's, Boston, March 30-4.
Jordan, Dolly—Howard, Boston, March 30-4.
Jordans, Juggling—O. H., Chicago, March 30-4.
Keatons, Three—Proctor's 125th St., N. Y., March 30-4, Olympic, Chicago, 6-11.
Keeley Brothers—Proctor's 23d St., N. Y., March 30-4.
Kelcy, Mr. and Mrs. Alfred—Orph., Utica, March 30-4, Circle, N. Y., 6-11.
Kennedy and Quatrelli—Bijou, Atlanta, March 30-4.
Kennedy and Rooney—H. and S., N. Y., March 30-4.
Keno, Welsh, and Melrose—Avenue, Pittsburgh, March 30-4.
Kernell, John—Haymarket, Chicago, March 30-4.
Kidd, George and Pauline—Olympic, Chicago, March 30-4.
King, Mazie—Empire, Edinburgh, 6-11, Empire, New Castle-on-Tyne, 13-18.
King, Vera—Bastable, Syracuse, March 30-4.
Kingsley, Julia—Mechanic, Salem, March 30-4, Duquesne, Pittsburg, 6-11.
Klein, Ott Brothers and Nicherson—Empire, Columbus, O., March 30-4, Olympic, Chicago, 6-11.
Kline and Clifton—Keith's, Phila., March 30-4.
Kline and Gotthold—Cook, Rochester, March 30-4.
Knowles, R. G.—Avenue, Detroit, March 30-4.
Kokin, Mignonette—Duquesne, Pittsburg, March 30-4.
Konorah—Temple, Detroit, March 30-4.
Lamar and Gabriel—O. H., Chicago, March 30-4.
Lamonts, The—Keith's, Providence, March 30-4.
La Belle, Blanche—Orph., Brooklyn, March 30-4.
La Carmontells—O. H., Chicago, March 30-4.
La Gem—Park, Worcester, March 30-4.
La Nole Brothers—Hopkins', Louisville, March 30-4.
Langdon, Hardie—Nelson, Springfield, March 30-4.
Lapier and Ouza—A. and S., Boston, March 30-4.
Lasso and Adair—Shoedy's, New Bedford, March 30-4.
Latell, Ed—Olympic, Chicago, March 30-4, Haymarket, Chicago, 6-11.
Latina, Mlle.—Keith's, Phila., March 30-4.
La Troupe Carmen—Columbia, Boston, March 30-4.
Lauder and Stanley—Keith's, Boston, March 30-4.
Laurelle, Jeanette, and Otis—Keith's, Boston, March 30-4.
Laurent, Marie—Arch St. Museum, Phila., March 30-4.
Lawrence, Al.—Temple, Detroit, March 30-4, G. H., Chicago, 6-11.
Le Clair, Harry—Empire, Columbus, O., March 30-4.
Leech, Al., and the Three Rosebuds—Poli's, New Haven, March 30-4.
Lee, Henry—Avenue, Detroit, March 30-4.
Le Page—Empire, Columbus, O., March 30-4.
Leon and Adeline—Proctor's 23d St., N. Y., March 30-4.
Leonard and Bostedo—A. and S., Boston, March 30-4.
Leonard, John F.—Circus Variete, Copenhagen, 1-31.
Leroy and Clayton—Grand, Indianapolis, March 30-4.
Leroy and Woodford—Keith's, Providence, March 30-4.
Leslie's Dogs—Bon Ton, Jersey City, March 30-4.
Levina and Gray—Arch St. Museum, Phila., March 30-4.
Lewis and Ryan—Portland Theatre, Portland, March 30-4, Avenue, Pittsburg, 6-11.
Lewis, Nelson—Mechanic, Salem, March 30-4, Duquesne, Pittsburg, 6-11.
Link, Billy—Circle, N. Y., March 30-4.
Litchfield, Mr. and Mrs. Nell—Colonial, Cleveland, 6-11.
Little Elsie—Proctor's, Newark, March 30-4.
Littlefield—Portland Theatre, Portland, March 30-4.
Livingstons, Three—Columbia, Cincinnati, March 30-4.
Lloyd and Lilyan—Bon Ton, Jersey City, March 30-4.
Lloyd, Herbert—Bon Ton, Jersey City, March 30-4.
Lockhart's Elephants—Bastable, Syracuse, March 30-4.
Long and Cotton—Duquesne, Pittsburg, March 30-4.
Loraine—Nickelodeon, Boston, March 30-4.
Loris and Altina—Circle, N. Y., March 30-4.
Lukens, Four—Shea's, Toronto, March 30-4.
Lovenberg Sisters—Proctor's 5th Ave., N. Y., March 30-4.
Lucas, Chic—Arch St. Museum, Phila., March 30-4.
Lyons, The—Proctor's 5th Ave., N. Y., March 30-4.
Lyons, Toby—Howard, Boston, March 30-4.
Lytton and Gerald—Poli's, Waterbury, March 30-4.
MURPHY, MR. AND MRS. MARK—Temple, Detroit, March 30-4.
Mac and Mac—Barre, Vt., March 30-4, Claremont, N. H., 6-11.
Macarte Sisters—Empire, Columbus, O., March 30-4.
Mack, Charles and Helen—Howard, Boston, March 30-4.
Mack, Eddie—Chase's, Washington, March 30-4.
Mack, Tom—Shea's, Buffalo, March 30-4.
Mackey and Clark—A. and S., Boston, March 30-4.
McCord, Lewis, and Co.—Circle, N. Y., March 30-4.
McIntyre and Heath—Duquesne, Pittsburg, March 30-4.
McIntyre and Primrose—Haymarket, Chicago, March 30-4.
Maddox and Wayne—Avenue, Pittsburg, March 30-4.
Mahr, Agnes—Empire, Cleveland, March 30-4.
Majestic Brothers—Haymarket, Chicago, March 30-4.
Major Sisters—Avenue, Pittsburg, March 30-4.
Mann, Dan and Dolly—Proctor's 125th St., N. Y., March 30-4.
Mansfield and Wilbur—Keith's, Boston, March 30-4.
Martin and Alexander—A. and S., Boston, March 30-4.
Martin and Quigg—G. H., Chicago, March 30-4.
Martinetti and Grossi—Empire, Washington, March 30-4.
Mason-Keeler Co.—Orph., San Francisco, 5-18.
Masse, Ed and Nettie—Avenue, Pittsburg, March 30-4.
Matthews and Ashley—Keith's, Providence, March 30-4.
Maxwell, Joe—Avenue, Pittsburg, March 30-4.
Mayon, John, and Co.—Empire, Hoboken, March 30-4.
Meers, Three—H. and S., N. Y., March 30-4.
Meloni Trio—Duquesne, Pittsburg, March 30-4.
Mercer—A. and S., Boston, March 30-4.
Meredith, Maud—Shea's, Buffalo, March 30-4.
Merritt and Rosella—Shoedy's, New Bedford, March 30-4.
Merritt, Hal—Bastable, Syracuse, March 30-4.
Merville, Booth and Elmore—Avenue, Detroit, March 30-4.
Miett's Dogs—Haymarket, Chicago, March 30-4.
Millettis, Three—Howard, Boston, March 30-4.
Mitchell Sisters—Bon Ton, Jersey City, March 30-4.
Montrell—Haymarket, Chicago, March 30-4.
Montrose, Louise—Orph., Omaha, March 30-4.
Moore and Elgit—Duquesne, Pittsburg, March 30-4, Keith's, N. Y., 6-11.
Morin Sisters—Nickelodeon, Boston, March 30-4.
Morris, Leon—Hopkins', Louisville, March 30-4.
Morrisey and Rich—Grand, Indianapolis, March 30-4.
Mortons, Four—Avenue, Pittsburg, March 30-4.
Morton, James J.—Hopkins', Memphis, March 30-4, West Baden, 6-18.
Mosher, Houghton and Mosher—Nelson, Springfield, Mass., March 30-4.
Motogirl—Empire, Hoboken, March 30-4.
Murphy and Willard—Family, Portland, March 30-4.
Murray, Elizabeth—Hopkins', Louisville, March 30-4.
Nawn, Tom—Orph., Brooklyn, March 30-4.
Nello, Mr. and Mrs.—Olympic, Chicago, March 30-4.
Navarros, Three—Keith's, Phila., March 30-4.
Neville, George, and Co.—Proctor's, Newark, 6-11.
Newell and Columbia—Park, Worcester, March 30-4.
NEWELL AND NIBLO—Arcade, Toledo, March 30-4, Duquesne, Pittsburg, 6-11.
Nice Twins—Shea's, Toronto, March 30-4.
Nichols and O'Brien—Casto, Fall River, March 30-4.
Nichols, Clarice—Circle, N. Y., March 30-4.
Nobles, Milt and Dolly—Nelson, Springfield, Mass., March 30-4, Keith's, Phila., 6-11.
Norworth, Jack—Orph., Brooklyn, March 30-4.
NORRIS, THE FIVE—Lyceum, Syracuse, March 30-4.
Novelle, Dave—Orph., Los Angeles, March 23-4, Orph., Omaha, 13-25.
Nugent, Mlle.—H. and S., N. Y., March 30-4.
O'Ramey, Georgie—Temple, Detroit, March 30-4.
O'Rourke and Burnet Trio—Hopkins', Louisville, March 30-4.
O'Rourke, Eugene and Co.—H. and B., Brooklyn, March 30-4.
Orpheus Quartette—Bon Ton, Jersey City, March 30-4.
Orth and Fern—Shea's, Toronto, March 30-4.
Ouanto, The—G. H., Chicago, March 30-4.
Otto, Four—Park, Worcester, March 30-4.
Palmer, Lew—Colonial, Cleveland, March 30-4.
Parker's Dogs—Nelson, Springfield, Mass., March 30-4.
Penard, Louise—Nickelodeon, Boston, March 30-4.
Permane Brothers—H. and S., N. Y., March 30-4.
Petching Brothers—Columbia, Cincinnati, March 30-4.
Peters, Phil and Nettie—Columbia, St. Louis, March 30-4.
Petite Florodora Co.—Empire, Cleveland, March 30-4.
Piper, Franco—Orph., Omaha, March 30-4, Empire, Cleveland, 6-11.
Polk and Kollins—Empire, Wolverhampton, March 30-4, Empire, Hackney, 6-11.
Powell and Portello—Haymarket, Chicago, March 30-4.
Prevost and Prevost—Orph., Kansas City, March 30-4.
Princess Beatrice—A. and S., Boston, March 30-4.
Proof and Co.—Poli's, New Haven, March 30-4.
Quaker City Quartette—Keith's, Phila., March 30-4.
Quigley Brothers—Poli's, Bridgeport, March 30-4.
Radford and Winchester—Cirque Wallenda, Liege, 1-15.
Rae and Speedie—Olympic, Chicago, March 30-4.
Rawson and June—Dequesne, Pittsburg, March 30-4.
Ray, John and Emma—Shea's, Toronto, March 30-4, Chase's, Washington, 6-11.
Raymond and Caverly—Avenue, Pittsburg, March 30-4, Olympic, Chicago, 6-11.
Raymond and Vack—Arcade, Toledo, March 30-4.
Reed and Shaw—Keith's, Phila., March 30-4.
Reif Brothers—Avenue, Detroit, March 30-4.
Reilly and Woods—Bon Ton, Jersey City, March 30-4.
Reilly,

J. FRED HELF.

Photo by Pinsburg, N. Y.

Few song writers have achieved greater success in a short time than J. Fred Helf, whose likeness appears above. Mr. Helf is one of the younger composers, has been successful from his first composition, and has increased his success with every composition. "The Spirit of '76," a feature with Johnny Carroll; "I'll Be Your Rainbow," an encore winner for Emma Carus; "My Mother Was a Northern Girl," a success with Lottie Gilson; "If Money Talks It Ain't on Speaking Terms With Me," Tannett's favorite, and "If You Can't Be a Bull Cow, Fall in Behind," the song that Lew Dockstader sings with great success, are some of Mr. Helf's late compositions. Mr. Helf is widely known in the theatrical profession, is popular, and has done much clever work in the interest of Sol Bloom, with whom he is now associated.

DOWN IN MUSIC ROW.

Gus Edwards intends to sail shortly for London, where he will spend several weeks.

Paul Dresser's new song, "The Voice of the Hudson," is rapidly gaining in popularity and promises to outdo even his former successes.

The Victor Publishing Company of Cincinnati have published "Only a Carnation," a simple ballad which tells a pretty story of the late President McKinley.

Trahern and Smith report big sales for their story songs, "Sweet Clover" and "Under Southern Skies."

J. Fred Helf's songs are much in demand and are being featured by a great many singers in vaudeville.

Will D. Cobb, of Cobb and Edwards, spends most of his time in the country, where he is hard at work on a new musical comedy.

Frederick V. Bowers reports continued success on the road. His present tour through the South will continue for several weeks.

Doty and Brill have worked hard to make their march song, "Only a Soldier Boy," a hit, and have succeeded beyond their expectations. The song has been taken up in London and looks like a hit in two countries.

McPherson and Brymn, the boys who know how to write coon songs, are busy entertaining their many professional friends at Shapiro, Bernstein and Company's, where they make their headquarters. Their latest songs, "I Take Things Easy" and "Good-night, Lucindy," are selling big.

Leo Wood, who has been with Charles K. Harris for a number of years, has reason to be elated over the success of "If You Were Like a Rose."

Brown and Geary, who wrote "Your Dad Gave His Life to His Country," have received many complimentary letters from all parts of the United States from singers who are featuring the song.

The orchestra at the Alcazar Theatre, San Francisco, under the direction of Edward B. Lada, recently introduced Trahern and Smith's story song, "Sweet Clover."

Ed Rogers is doing good work for the Windsor Publishing Company.

The music publishers still continue to move. Charles K. Harris will be located at 31 West Thirty-first Street, and Harry Von Tilzer will move to 37 West Twenty-eighth Street, while William H. Anstead will occupy the offices vacated by Charles K. Harris. The Vandersloot Music Company will go them all one better and move to Williamsport, Pa., where the company was originally established some years ago. Howley, Haviland and Company will move further uptown. The Whitney-Warner Company, of Detroit, will establish a New York office in the Clipper building, the Feist Publishing Company have moved to Forty-second Street, and Sol Bloom will move as soon as the new offices on Forty-second Street are ready. Leo Feist is about settled in his new building in West Thirty-seventh Street, and M. Witmark and Sons will move into their beautiful new building about May 1.

William M. Redfield, for some time past with the Vandersloot Music Company, has accepted a position with the Whitney-Warner Company, who have established an office in the Clipper Building. Mr. Redfield will do all the arranging for the New York branch office, and incidentally see that his acquaintances in the vaudeville world do not overlook the Whitney-Warner publications.

Herbert G. Smith, of the Vandersloot Music Company, has accepted a position as pitcher for a Western League ball team. He may find that "base hits" are easier made than "song hits."

A music dealer in Kokomo, Ind., writes to Doty and Brill to please send Twenty-five copies, assorted, of their latest publications, mostly "Soldier Boy," and not to send any "sorry ones." How would you fill an order of this kind?

"Under Southern Skies for 23 cts.," is a line displayed in a music store adjoining a railroad ticket office on Broadway. Wonder if this will start a rate war with the Southern Railways?

At a funeral on the West Side last week a band composed of colored musicians played "Please Go Away and Let Me Sleep."

"Just an Old Sweetheart of Mine" is meeting with the approval of the song-loving public. The story is pretty and no doubt will win its way to popularity.

Several hundred manuscripts have been received by the American Advance Music company in the competition for the $1,000 prize offered by this firm for the best original song. Manuscripts have been received from every part of the United States, and some of the serious songs are so funny that the average joke writer would receive double pay for his work if he could do as well. Notwithstanding all of this, several songs have been received from unknown writers that will cause the hit writers to look to their laurels. The contest will close April 15.

Felix Feist is glad he changed the title of his song from "When the Moon Shines Bright" to "On a Starry Night." He claims most singers would rather sing a "star" song than a "moon" song.

W. H. Santlemann, the leader of the United States Marine Band at Washington, has added to the library of that organization the patriotic song, "My Own United States."

M. Witmark and Sons are to publish the new musical comedy, Ruben and Rose, by Raymond W. Peck and Robert Hood Bowers, which is now playing at the La Salle Theatre in Chicago. Among its successful numbers are "Meandering with Mary," "Tidy Tillie," "Trials of a Simple Maid," and the sentimental song, "If My Heart Had Wings It Would Fly Back Home."

The Shrewsbury Sisters have scored an emphatic hit in the South with "If Time Were Money I'd Be a Millionaire," by Leo Feist, and also with Shapiro, Bernstein and Company's "Just Kiss Yourself Good-bye." They have recently added "In Sunny Africa," which is also meeting with success.

Joe Bernard is nightly securing encores with "Pretty Little Dinah Jones."

Ned Nye and Joseph Hollander have sold to Shapiro, Bernstein and Company a song entitled "Run Away, Mr. Moon."

Perhaps the best number of The Prince of Pilsen, now playing at the Broadway Theatre, is the Heidelberg song, which is rapidly becoming very popular.

MATTERS OF FACT.

A good certainty is offered a strictly first-class attraction to open the season of the Crawford Theatre, St. Louis, Mo., in September. Applicants should address Lonker M. Crawford, at St. Louis, Mo.

Ernestine Vezenaz, as Ernie Vezenaz is now known, has been playing Topsy in The County Fair the present season, and judging from her press notices she has made a pronounced hit.

The ushers at the Lyceum Theatre, Beaver Falls, Pa., are to have a benefit some time in March or April, and want a good attraction for the occasion. Terms should be addressed to Box 488, Beaver Falls, Pa.

W. P. Nunn, playing characters and comedy and equipped with a good wardrobe, is at liberty. He may be addressed in care of Walker Whiteside's Company.

Some open time in April is still to be had at the Park Theatre, Manchester, N. H., by applying at once to Manager John Stiles.

T. J. Lynch will continue as lessee and manager of the Renwin Lyceum Theatre, at New Britain, Conn., the coming season. The present season has been the best in the history of New Britain, and influenced five neighboring managers to compete, though unsuccessfully, for the lease of the house. Mr. Lynch is now prepared to book the best for 1903 and 1904.

John G. McDowell is now in his thirty-second week of success with Warner and Altman's A Montana Outlaw.

Maxim De Gruse, who composed the music for Wagenhals and Kemper's productions of A Midsummer Night's Dream and The Tempest, has rejoined the latter company as musical director. Mr. De Gruse wants to hear from managers who require the services of an experienced composer for a musical comedy. He is now en route with the James-Wardo company.

James McElhern, late principal comedian with the Boston Bijou Opera company, invites engagement with Summer opera. He will be disengaged after May 1.

While playing Mrs. Crowley in Quincy Adams Sawyer at Lawrence, Mass., recently, Eddie Connolly received a magnificent bouquet from friends in that city.

A few Sunday night dates for this season are still unfilled at the Grand Opera House, Muskegon, Mich.

The Mittenthal Brothers are letting out a number of their melodramas to stock houses, and for road use with printing. The Mittenthal offices are located in the Knickerbocker Theatre Building.

Bertha Perl, playing ingenues, seconds or heavies, will consider for the Spring or Summer in stock or combination.

A tall character actor and practical stage manager is wanted by Stuart Brodock, Alvin Theatre, Pittsburg, Pa.

New Temple Theatre, at Cowton, Ia., will be ready for opening between May 15 and 25, and wants a strictly first-class attraction to start it on its career. Manager Ed C. Keith will give a good certainty. He is booking for next season.

Information of Frank Muller or Miller, at one time an advance man, is sought by Stern, 706 Broad Street, Newark, N. J.

The site occupied by the Bostock Animal Show in Boston last season, including the building, tanks, etc., is offered for rental by E. H. Goodwin, Box 1722, Boston, Mass.

"Profitable," 8723 Twenty-third Avenue, Brooklyn, has a farce comedy which he offers for sale or on royalty for next season.

Mrs. Harry Otley, of West Chester, Pa., and other relatives of May Titus, are desirous of learning her whereabouts and will be very grateful for information.

Myrtle Black, leading woman for Kathryn Kidder, in Dumas' An Eye for an Eye, is meeting with success.

Little Yolande Bijou recently assumed at short notice the role of Arthur in Rosedale when the Payton Comedy company were presenting that piece at Paterson, N. J.

Charles D. Herman will sever his connection as the star of the Wardo company on April 5 in Kansas City, Mo., and will be at liberty for engagements for the rest of this season and next. He will go to his home in Camden, N. J., for a needed rest.

Edward Waldmann will play the East during the rest of the season, appearing in Dr. Jekyll and Mr. Hyde, The Merchant of Venice, and David Garrick.

The Weary Willie Walker company has canceled two weeks of Nebraska time, and will play return dates from Lincoln to Chicago, resting in the latter city during Holy Week. Reopening Easter Sunday, the company will play the Stair and Havlin circuit until June.

MUSIC PUBLISHERS.

ZELMA RAWLSTON SINGING "IN SUNNY AFRICA."

How Playing the Kohl and Castle Circuit.

Zelma Rawlston is singing "In Sunny Africa;" that don't necessarily mean that she is touring in sunny Africa, although the headline would lead one to believe that she is. The truth of the whole matter is, that she is singing Ted S. Barron's song, one of the best jungle songs ever written.

She is a great big headliner in vaudeville, and is playing the Kohl and Castle circuit, and wherever she plays, her name is always first on the "three sheets," and her name in much bigger type than the others.

There's a whole lot of reasons for this; first, because she is a very clever woman, and, second, because she knows what kind of a song to sing, and she was not mistaken when she selected "In Sunny Africa" for her best song. Everywhere the song is a big hit, and she responds to seven encores nightly than there are days in the week. Consequently, why shouldn't her name be in big letters, and why shouldn't she be a headliner? She is one of the cleverest women in vaudeville, and always sings the best songs; so when Zelma Rawlston sings "In Sunny Africa," you do not need a better recommendation.

Send to Leo Feist and he will be glad to send you a copy. Send your letter to the Feist Building, 134 West Thirty-seventh Street, New York city.

FOR NOTHING.

One copy each of two new songs:

"The Eternal City"
"Redemption's Song"

Both good. Try them. Sure to make hits. Regular full sheet. Send card or programme. Only a limited number for this purpose.

To Professionals: Know them to sing. You will need them.

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By LEO WOOD and AL LA RUE.

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WM. M. REDFIELD

With WHITNEY WARNER CO.

Clipper Building, New York.

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EARLE REMINGTON-HINES and CHARLES MORELAND

A FLOWER OF OLD JAPAN

Very catchy waltz song. Excellent "encore" number.

Words by EARLE REMINGTON-HINES. Music by CHARLES MORELAND.

IN THE FAR OFF GOLDEN WEST

A true story "wedded" to a beautiful melody.

Words by EARLE REMINGTON-HINES. Music by CHARLES MORELAND.

Professional copies and Orchestrations of both songs sent on application.

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is a select, salubrious, scintillating, sparkling, Summer song.

"ON A STARRY NIGHT"

is being sung successfully by sagacious, sassy soubrettes and swell show people.

"ON A STARRY NIGHT"

is a cinch success. If you're a somebody, sing it. If you're a nobody, be sensible and become a somebody. Saddle it and ride on to sure success.

"ON A STARRY NIGHT."

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TRAHERN and SMITH

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5 BIG HITS.

If You Can't Be a Bull Cow, Fall in Behind. Lew Dockstader's big hit.

The Spirit of '76. Johnny Carroll's big hit.

I'll Be Your Rainbow. Emma Carus' big hit.

My Mother Was a Northern Girl. Lottie Gilson's big hit.

If Money Talks It Ain't on Speaking Terms With Me. Tannett's big hit.

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THE LOVE LORN WATERMELON.

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IN THE EARLY MORNING.

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COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER. ADDRESS 43 WEST 29TH STREET, NEW YORK.

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JUST AN OLD SWEETHEART OF MINE,

And the great march song,

YOUR DAD GAVE HIS LIFE TO HIS COUNTRY.

AMERICAN ADVANCE MUSIC COMPANY, - - 1368-70 B'way, New York.

McPHERSON and BRYMN

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I TAKE THINGS EASY.

Address, care SHAPIRO, BERNSTEIN & CO., 45 W. 28th St., N. Y.

In answering these advertisements please mention THE MIRROR.

CORRESPONDENCE

(Continued from page 8.)

engrs.): Two Jolly Rovers March 16; good co. and business. The Denver Express 26.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, mgr.): The Denver Express 2.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Tecker and Gleim, mgrs.): Joseph and William Jefferson with good support in The Rivals March 20; fair house. Sam T. Jack's Burlesques 21; satisfaction to large house. The Innocent Maids Burlesquers 23 failed to appear. The Four Cohans 24 in The Governor's Son (third appearance here) delighted S. R. O. Burger's Military Band 25 pleased large house. Florodora 26 pleased S. R. O. William H. Crane canceled 27. Andrew Robson 28. Wilbur Opera co. 30-4. A Turkish Texan 6. Wine, Woman and Song Burlesquers 7. David Warfield 9.——ITEMS: Josephine Cohan was too ill to appear here in The Governor's Son 24; her part was well taken by Elizabeth Woodson.—Horace Mahn, of this city, has invented a new aerial act on the principle of the loop the loop, and has been engaged for Robinson's Circus.—The opening of Woolworth Road Garden will be May 4.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): The Old Homestead March 19 pleased S. R. O. Phelan Stock co. 16-21; successful engagement. Plays: Forgiven, The Power of the Cross, A Bachelor's Honeymoon, A Southern Romance, Camille, A Wife's Devotion, and The Paymaster. Davidson Comedy co. 22-28, presenting first half of week: The Great Diamond Robbery, The Strange Adventures of Miss Brown, My Mother-in-Law, and Jim, the Penman to good business. The Denver Express 1. A Hoosier Daisy 2. Queen of the Highway 6. The Convict's Daughter 9. Le Voyage En Suisse 10. Si Stebbins 11. The Sign of the Cross 13. Willa Brothers' co. 16-19. Howe's Moving Pictures 20. Foxy Grandpa 23. Winchester 24. Maude Hillman co. 27-9.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hansmann, mgr.): Wilbur Opera co. March 16-21; very good business. Plays last half of week: Fra Diavolo, The Chimes of Normandy, Boccaccio, The Bohemian Girl, Girofle-Girofla, and La Mascotte, Irene Myers Stock co. 23, 24 (return); very good business. Plays: Through the Breakers, The Price of Honor, The Stowaway, and My Lady Nell. The Convict's Daughter 2. Franklin and Marshall Glee Club 3. Wine, Woman and Song 4. King Dramatic co. 6-11. Adelaide Thurston 13. Oriental Burlesquers 14. Frank Daniels 16. King of the Coalfields 17. Eulalie Burlesquers 21. The Burgomaster 23. Maud Hillman's co. May 4-9. Gay Paree Burlesquers 12. U. T. C. 13. Romeo and Juliet 16.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): The Sign of the Cross March 18, 19; good business; capable co. Lewis Morrison in Faust 20, 21; excellent co.; large houses. Viola Allen in The Eternal City 23 played to the banner house of the season; delightful performance. Charles Hawtrey (return) 26. Florodora 31. Mrs. Langtry 3. Kyrle Bellew 4.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Murray and Mackey co. 16-21; S. R. O.; capable co. Plays last part of week: Dangers of a Great City, A Struggle for Honor, Captain Kearns, Lost in London, and Just Before Dawn. Mickey Finn 23-25 pleased large business. The Convict's Daughter 26-28. The King Dramatic co. 30-4.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Corse Payton's Comedy co. March 9-14 closed phenomenal business for Lenten season. Plays last half of engagement: Wealth and Poverty, The Pace that Kills, Guilty Without Crime, Northern Lights, A Dangerous Woman, and The Two Orphans. Katherine Ridgway Concert co. 17 to good business; fine concert. A Chinese Honeymoon 20 to capacity; excellent performance. Porter White's Faust 21 gave satisfaction to good audience. Maud Hillman co. 23 in The Heart of Washington and Duchess Du Barry to good business; very good co. Florodora 26; good business; excellent co. Charles Hawtry in A Message from Mars 25; fine performance. Irene Meyers 30-4.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): The Hoosier Girl March 19. Andrew Mack in The Bold Soger Boy 20. Denman Thompson in The Old Homestead 21. William H. Crane in David Harum 24. Not Guilty 25. The Four Cohans in The Governor's Son 26. Haverly's Minstrels 27. Peck's Bad Boy 28. Beyond Pardon 30. Elks' Minstrels (local) 1, 2.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Van Dyke and Eaton co. 16-25 closed with The Three Musketeers, Camille, The Two Orphans, and Across the Desert. A Thoroughbred Tramp 28. New York Imperial Stock co. 30-4.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): The Sign of the Cross March 20, 21; fair business. Viola Allen in The Eternal City 24; capacity greatly pleased. Lewis Morrison's Faust 25; fair business. Lyman Howe's Moving Pictures 27, 28. Florodora 30.——GRAND OPERA HOUSE (Harry Brown, mgr.): Maude Hillman 16-21 to good business. The Convict's Daughter 22-25; large houses. Mickey Finn 26-28. Ollie Halford 30-4 in Wicked London, A Fatal Wedding, Woman Against Woman, Sunset Mines, and Carter, the Detective.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Jeffries and Fitzsimmons March 19 pleased full house. A Turkish Texan 20 (return); good business and performance. The Tide of Life 21 pleased large audience. The Blondells 23 in Through the Center of the Earth pleased good business. Porter J. White 27. Not Guilty 28. Eugenie Blair 30. Paul Gilmore 4.——NEW CITY OPERA HOUSE (E. H. Sackville, mgr.): A Woman's Honor 21 failed to appear. Black Patti Troubadours 28. Wilbur and Mack Stock co. 30-4.

WILLIAMSPORT.—LYCONING OPERA HOUSE (Fiske and Beeber, mgrs.): Thomas E. Shea co. March 16-21 in The Pledge of Honor, The Man-o'-War's Man, The Voice of Nature, Dr. Jekyll and Mr. Hyde, The Hunchback's Daughter, Richelieu, The Bells, The Slaves of Sin, and Hell Gate to excellent business; enthusiastic audiences. My Friend from Arkansaw 24 to fair but displeased audience. Jeffries and Fitzsimmons 25; good business; pleased. Mrs. Fiske in Mary of Magdala 27; advance sale large. The Hoosier Girl 28.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): A Poor Relation March 19; good performance; top heavy house. Tracy, the Bandit; poor performance and house. Man to Man 21 pleased good business. Bennett-Moulton co. opened 23-28 with The Society Outcast. Other plays: Darkest Russia and A Daughter of the South; pleasing performance; good business. Porter J. White in Francesca da Rimini 30. When the Bell Tolls 31. Hanlon's Superba 1. Looping the Loop 2. Through the Center of the Earth 3. Stetson's U. T. C. 4.

BEAVER FALLS.—LYCEUM THEATRE (Samson Harnauer, mgr.): A Poor Relation March 17; performance and business fair. Haverly's Minstrels 19; good performance; large business. Man to Man 20; co. and business fair. An American Hustler 21 to packed house. Keystone Dramatic co. 23-28. The Prince of Love 23. Utah 24; good co. and business. Other plays: The Hand of Man, For Home and Honor, East Lynne, The Senator's Daughter, and At Possum Ridge.——SIXTH AVENUE THEATRE (Medley and Rohrkost, mgrs.): Bennett-Moulton co. 30-4.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Lewis Morrison March 23; good house and performance. Irene Myers co. 25, 26 (return), opened to good house. Plays: The Price of Honor and My Lady Nell. The Hoosier Girl 27. Dog and Pony Show 28. Queen of the Highway 30.——HERSKER'S OPERA HOUSE (F. H. Waite, mgr.): The Convict's Daughter 19; light house. The Denver Express 21; fair business. Sam T. Jack's Burlesque co. 25; good house. Imperial Stock co. 26-28.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): A Chinese Honeymoon March 19 to S. R. O.; excellent performance. Garside, Condit and Mack's co. 21 presented Forgiven and Jesse James to medium business. Florodora 23 to good attendance; satisfactory production. Maude Hillman co. 24, 25, to fair audiences. Plays: In the Heart of Washington, Reaping the Whirlwind, Gettysburg, and Enemies for Life. Thomas Shea 30-4.——ITEM: The Mikado will be sung by Easton amateurs April 17.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): A Chinese Honeymoon March 21 pleased large house.——GRAND OPERA HOUSE (George M. Miller, mgr.): Ollie Halford co. 23-28; good performances of Wicked London, or Why Men Love Women, A Fatal Shot, Sunset Mines, The Gambler's Wife, Carter, the Detective, and Tracy, the Bandit.——ACADEMY OF MUSIC (John D. Mishler, mgr.): A Message from Mars 24. Florodora 25. Viola Allen in The Eternal City 27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): A Turkish Texan March 21; good house. W. H. Crane presented David Harum 23 to large and pleased audience. Peck's Bad Boy 25. Not Guilty 26; large business. The Four Cohans in The Governor's Son 27 to S. R. O. Haverly's Minstrels 28. A Thoroughbred Tramp 30. Belvidere Minstrels 31 (local). Dickinson College Glee Club 2. Florodora 3. The Tide of Life 4.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Sam T. Jack's Burlesquers March 19 to very good house. A Texas Steer 20; fair house. W. H. Crane in David Harum 21; good house. Charles Hawtrey in A Message from Mars 23 to very poor business; admirable production. The Four Cohans in The Governor's Son 25 to good house; pleased. Mrs. Fiske in Mary of Magdala 26. Florodora 27. The Denver Express 28. Richard Carvel 30.

CONNELLSVILLE.—THEATRE (Fred Rabbins, mgr.): The Tide of Life March 16; fair business and performance. Jeffries-Fitzsimmons combination 17 (receipts, $922). A Hoosier Daisy 20; poor business; performance fair. Porter J. White 21 in Francesca da Rimini; fine performance; good business. Ab. W. Martin's U. T. C. 24. Eugenia Blair in Zaza 27. The Power of the Cross 30. Man to Man 31. Conroy and Mack 2-4.

UNIONTOWN.—GRAND OPERA HOUSE: Stetson's U. T. C. March 18 pleased large audience. A Hoosier Daisy 19; fair house; co. good. Weary Willie Walker 21; fair house and co. Haverly's Minstrels 23; fair house; co. good. Mr. Jolly of Joliet 26. Zaza 28. Not Guilty 1. Florodora 2. The Tyranny of Tears 3. At Cozy Corners 4. The Power of the Cross 6. Through the Center of the Earth 10. When the Bell Tolls 11. Human Hearts 13.

TYRONE.—ACADEMY OF MUSIC (Herbert K. Hambly, mgr.): Porter J. White in Francesca da Rimini March 20; performance excellent. Ward Kelley's Lady Minstrels 21 failed to please. The Hoosier Girl 23; pleasing. Jeffries and Fitzsimmons 24; large business. The Tide of Life 26; light house; fair co. Peck's Bad Boy 1. The Great Dudley 3. Porter J. White's Faust 10. Willa Brothers 12, 14. Foxy Grandpa 18.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandersloo, mgr.): Bennett-Moulton co. March 16-21 in Darkest Russia, Outcasts of Society, A Daughter of the South, The Prisoner of Akrava, The Captain's Mate, The Struggle of Life and The Country Girl; fair business; good co. Faust 23; moderate patronage; fine co. Keene, magician, 25, completely mystified small audience. Phelan Stock co. 26-28.

CHESTER.—GRAND OPERA HOUSE (Thomas Hagreaves, mgr.): Denman Thompson March 20 to S. R. O. The Chesterites 26-28 (local). Alma Chester co. 30-4 in A Woman's Redemption, As in a Looking Glass, From Scotland Yard, Lady Windermere's Fan, A Wife's Temptation, Captain Swift, Her Husband's Sin, La Belle Russe, A Mexican Romance, and Buried Diamonds.

LATROBE.—SHOWALTER'S THEATRE (Will A. Showalter, mgr.): The Two Sisters March 21; fair house; good performance. The Power of the Cross 24; fair house; poor attraction. Man to Man 27. Not Guilty 3. Dark 5-11. Simvelle's Romeo and Juliet 13. Local Concert 16. Slaves of Passion 20. Pickings from Puck 22. Woodmen of the World (local) 23. Howe's Moving Pictures 28.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Ali Baba March 19 failed to appear. When the Bell Tolls 21 failed to please fair house. The Hottest Coon in Dixie 24 canceled. David Garrick (Elks' Charity Fund) 26, 27. My Friend from Arkansaw 28. Tracy, the Bandit 30. Foxy Grandpa 2. A Lovely Day for a Walk 13. Kathryn Kidder 17. A Texas Steer 18. A Tyranny of Tears 21.

CHARLEROI.—COYLE THEATRE (Robert B. Coyle, mgr.): The Tide of Life March 18 failed to please small house. Mother Goose Pantomime (local) 19, 20; large houses. The Minister's Son 21; excellent performance. Weary Willie Walker 24 pleased. Eugenie Blair in Zaza 26. Foxy Grandpa 28. Human Hearts 6. Romeo and Juliet 11. Van Dyke and Eaton co. 13-18. Pickings from Puck 21.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): A Poor Relation March 20 pleased fair business. The Hottest Coon in Dixie 21; poor co.; small house. Man to Man 24 satisfied light attendance. When the Bell Tolls 25; capable co.; small house. Human Hearts 30. Joseph Murphy 1. W. and J. Glee Club 2. Romeo and Juliet 4. Bennett-Moulton Stock co. 6-11.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, mgr.): Pete Baker in Chris and Lena March 20; fair business and performance. Haverly's Minstrels 21; large audience; good performance. The Great Dudley 23; large audience; performance good. Man to Man 25; large audience; performance fair. A Desperate Chance 27. Beyond Pardon 28. Bryan and Martin 30-4.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark, mgr.): The Hoosier Girl March 20; fine house; pleased. Jeffries and Fitzsimmons 22 to S. R. O. The Minister's Son; fine house; pleased. The Tide of Life 28. Tracy, the Outlaw 1. East Lynne 2. Peck's Bad Boy 3. King of the Coal Fields 8. A Texas Steer 15. Conroy and Mack 16-18.

CARBONDALE.—OPERA HOUSE (Sam P. Byrn, mgr.): Murray and Mackey March 23-28 opened with Dangers of a Great City to fair audience. Other plays: Beacon Lights, Captain Herne, U. S. A., Just Before Dawn, Dublin Bay, and The Reward of Crime. Jeffries and Fitzsimmons 31. Dot Carroll 2-4. The Denver Express 7. Phelan Repertoire co. 6-12.

PUNXSUTAWNEY.—OPERA HOUSE (A. E. Ehlinger, mgr.): Chris and Lena March 18; fair house; pleased. Peck's Bad Boy 19; fair house; pleased. The Power of the Cross 21; fair house; pleased. When the Bell Tolls 23; fair house; pleased. A Turkish Texan 27. My Friend from Arkansaw 31. The Tide of Life 1. Tracy, the Outlaw 3.

YORK.—OPERA HOUSE (R. C. Penta, mgr.): Davidson Stock co. March 16-21; successful week. Wilbur Opera co. 23-28 in Said Pasha, The Chimes of Normandy, Fra Diavolo, The Grand Duchess, Girofle Girofla, Boccaccio, La Mascotte, The Bohemian Girl, Olivette, and Two Vagabonds. Maude Hillman co. 30-4.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Keene March 20; very pleasing performance to fair house. A Bunch of Keys 21; business and performance fair. Howe's Moving Pictures 23 (return); most pleasing entertainment to capacity. Lewis Morrison 24 and capable co. presented Faust to fair house. Florodora 28. Phelan Stock co. 30-4.

ASHLAND.—GRAND OPERA HOUSE (R. S. Sanders, mgr.): Dot Carroll March 23-28 to fair business. Plays: Kidnapped, The Inside Track, and Chinatown. Irene Myers co. 27, 28. Queen of the Highway 1. A Hoosier Girl 3. Uncle Hez 9. King of the Coal Fields 14. Ollie Halford Stock co. 16-18. Foxy Grandpa 24.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Romeo and Juliet March 19 failed to please; large attendance. At Piney Ridge 25; small house. When the Bell Tolls 28. Porter J. White in Francesca da Rimini 31. Willa Brothers 2-4. Kathryn Kidder 7. Stetson's U. T. C. 9. Mr. Jolly of Joliet 14. Irving French co. 16-18.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, mgr.): Sam T. Jack's Burlesquers March 20 to an appreciative audience. A Texas Steer 20; fair house; good co. The Liberty Belles 22; good house well pleased. The Denver Express 26; poor house. Keene, magician, 27.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Stetson's U. T. C. March 23 pleased large business. 'Way Down East 24; excellent production; S. R. O. Lafayette Glee Club 25 to good business. Beyond Pardon 2. Man to Man 8. A Desperate Chance 9. A Convict's Daughter 26.

PITTSTON.—LYRIC THEATRE (Harry J. Sinclair, res. mgr.): Lewis Morrison in Faust March 19; S. R. O.; fine performance. The Convict's Daughter 21; large and pleased audience. The Liberty Belles 27. Sam T. Jack's Burlesque co. 1.——ITEM: Handsome new seats were placed in the Lyric 22-27.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): A Hoosier Girl March 21 pleased large house. The Minister's Son 24; good house; fine performance. The Tide of Life 27. Bostonian's Sextette Club 28. Kelly's Lady Minstrels 31. Peck's Bad Boy 2.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Weary Willie Walker March 19; small house; performance fair. Robinson Crusoe 20 a failure. Zig Zag Alley 24 pleased a large audience. When the Bell Tolls 30. Stetson's U. T. C. 3. Through the Center of the Earth 4.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Weary Willie Walker March 20; fair house. Porter J. White in Francesca da Rimini 24; poor house; performance excellent. The Two Sisters 28. Conroy and Mack 30-1. The Tyranny of Tears 2. Not Guilty 3.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): A Poor Relation March 21; small attendance. Zeb and Zarrow 23; good co. to large business. Willa Brothers 24-28 in Atlantic City, Two Old Cronies, Bosom Friends, Jolly Hooligan, and Mixed Pickles; large audiences. Frank Daniels 1. Looping the Loop 4.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, mgr.): Chris and Lena March 19 pleased small house. The Minister's Son 20 (benefit local hospital) pleased fair house. The Power of the Cross 23; fair co. and house. A Turkish Texan 26 (return); pleased good house. Human Hearts 31. Romeo and Juliet 3.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): The Liberty Belles March 21; poor performance to capacity. The New York Girl 25; fair performance; good house. A Turkish Texan 27. A Thoroughbred Tramp 1. Dickison Glee Club 4. Porter J. White in Faust 9. A Noble Outcast 15.

BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, bus. mgr.): Garside, Condit and Mack Stock co. March 16-21 closed to fair business. Enterpymnian Entertainment 20; poor business. Enterpymnian Entertainment 26; fair business. Jeffries-Fitzsimmons Sparring Exhibition 27. Mickey Finn 1.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): Bennett and Moulton co. March 16-21; pleasing good houses. Playing: Outcasts of Society, Darkest Russia, A Daughter of the South, Shipwrecked, The Wheel of Fortune, and An Innocent Convict. Weary Willie Walker 25 amused good house.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Conroy and Mack March 16; large houses; pleased. An American Hustler 23; fine performance to fair house. Weary Willie Walker 26.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Pete Baker March 13; large house; good satisfaction. Simvelle's Romeo and Juliet 4 to good house; excellent performance. Human Hearts 27. Stetson's U. T. C. 13.

BUTLER.—PARK THEATRE (George N. Burchhalter, mgr.): The Minister's Son March 19 pleased good house. Peck's Bad Boy 21; fair house. Denman Thompson 23; full house. Man to Man 28. Not Guilty 27. Porter J. White 28.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Porter J. White March 21; fine performance; good patronage. A Turkish Texan 24; fine play and co.; patronage light. The Minister's Son 28. Human Hearts 2. Foxy Grandpa 4. Peck's Bad Boy 6.

RIDGWAY.—OPERA HOUSE (James R. Magistris, mgr.): Peck's Bad Boy March 20; fair co.; small house. The Village Parson 24; good co.; fair house. Foxy Grandpa 3.

HANOVER.—OPERA HOUSE (Harry C. Naill, mgr.): Maud Muller (return) March 19; good house and performance. 'Way Down East 26. Elks' Minstrels (local) 16.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): The New York Girl March 21 pleased good business. The Denver Express 23; good co. and business. Beyond Pardon 4. Man to Man 9.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): 'Way Down East March 20; excellent performance to good audience. Keene, magician 23; performance good; fair house. The Liberty Belles 26. The Convict's Daughter 31. Dot Karrol co. 2-4.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Haverly's Minstrels March 18; fair performance; good houses. The Tide of Life 20; poorest performance of season; light house.

COLUMBIA.—OPERA HOUSE (James Crowthers, mgr.): A Texas Steer March 23 to large and pleased audience. The Colonial Favorites 25; good entertainment and business.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): The Hottest Coon in Dixie March 24 pleased fair house. The Old Homestead 25; good business. The Village Parson 1.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): A Bunch of Keys March 16; large audience. The Liberty Belles 20 to S. R. O.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, mgr.): The Belle of New York March 20 pleased fair attendance. The Flaming Arrow 26. Denman Thompson 27. Jere Murphy 2.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): A Desperate Chance March 25; satisfactory house; too sensational.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): The Minister's Son March 23 pleased fair audience. Lewis Morrison in Faust 8.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): 'Way Down East March 23. The Jeffersons in The Rivals 4. A Turkish Texan 11.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): Porter J. White's Francesca da Rimini 25 to good business. Dark 30-4.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): A Texas Steer March 3.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Dyffenyn co. March 16-21 to fair business. Quinlan and Wall's Minstrels 22; good house; well pleased. The Hidden Crime 24 to small house. The Burglar 28. Chauncey Olcott 1. The Village Grocer 4.

NEWPORT.—OPERA HOUSE (Henry Bull, mgr.): King Dodo March 20 delighted packed house. Daniel R. Ryan co. 23-28; presenting A Royal Lover, An Enemy to the King, Monte Cristo, The Three Musketeers, Virginians, and The Fatal Wedding; fine satisfaction to good business. Miss New York, Jr., 30.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, mgr.): Jere McAuliffe Stock co. March 23 presented Between Love and Duty and Caught in the Web to good houses. When We Were Twenty-one 6.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, act. mgr.): The Bostonians in Robin Hood March 20; good house pleased. Foxy Quiller 23 to fair business.

RIVER POINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): When We Were Twenty-one March 19; an excellent performance to good house. Miss New York, Jr., 31.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Sweet Clover March 18; good performance; pleased house. Payton Sisters 19-21 to large and enthusiastic audiences. The Bostonians in Maid Marian 23; fine performance and packed house. Foxy Quiller 24; capital performance to large and highly pleased audience.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Andrew Robson in Richard Carvel March 17; pleasing performance; good business. Sam P. Jones, lecture, 20; good business.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Pennsylvania March 10; good house and co. A Wise Woman 11; fair house; pleased. Le Febvre-Carpenter co. 12-14; fair houses and co. Plays: The Little Princess, Trilby, The Little Street Sweeper, and North Carolina Folks. The King of Siam (local) 19 to capacity; excellent performance. Dan Sully 24. The Telephone Girl 4.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Thomas Lennon Theatre co. March 16-21 presented to good business The Duke's Daughter, All That Glitters is Not Gold, Rescued from the Dead, Sylva's Romance, The Doctor's Dilemma, The Cashier, and Wages of Sin. Andrews Opera co. 26. E. J. Carpenter's For Her Sake 2.

HURON.—DAUM'S OPERA HOUSE (G. Daum, mgr.): Daniel Sully in The Old Mill Stream March 26.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): A Prince of Tatters March 16 pleased fair houses. Tim Murphy in The Carpet Bagger 17 to capacity. Kathryn Kidder 18 failed to reach the city on account of the floods. The Rogers Brothers 20, 21 to S. R. O. The Heart of Maryland 24, 25. The Wrong Mr. Wright 3, 4. Lulu Glaser 9, 10.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Second time this season Hopkins' Stock co. presented The Prodigal Daughter 22-28; business excellent. The Pink Dominoes 30.——AUDITORIUM (Ben M. Stalnback, mgr.): Georgia Minstrels 23; packed house. Sam Jones 24; good house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Mr. Jolly of Joliet March 18 failed to please fair house. Hello, Bill 20; house and performance fair. Sweet Clover 21; very good performance; good house. Kathryn Kidder in An Eye for an Eye 23 pleased good audience. Ellery's Royal Italian Band 24 delighted fair house. Peck's Bad Boy 28. Harris-Parkinson Stock co. 30-4 (except 3). Rogers Brothers 3.

MURFREESBORO.—CITIZENS' THEATRE (Avent, Fox and Lytle, mgrs.): Peruchi-Beldini co. March 19-21; fair business; moderate satisfaction. Plays: At the Hour of Nine, Slaves of Russia, and A Night in Chinatown. Ex-Governor Bob Taylor 30. Peck's Bad Boy 1. Kitties' Band 9. Other People's Money 16.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): The Wrong Mr. Wright March 17 (return); good business; performance fine. Richard and Pringle's Minstrels 20 (return) to large business. The Heart of Maryland 26. Hearts of Alabama (local) 2.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, mgr.): The Fast Mail March 20; fair business; co. poor. Peruchi-Beldini co. 23-28. Other People's Money 2. Kitties' Band 10.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Ellery's Royal Italian Band March 23 delighted large house. Harris-Parkinson co. 26-28. Ellery's Band 30.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Anna Eva Fay March 15-18; fair attendance; enjoyable. Eleanor Robson 19; excellent co.; good house. The Irish Pawnbrokers 20 (Manager Weis' Benefit); satisfactory performance; large house. Lost River 20; very capable co.; did not receive the patronage deserved. Morey Stock co. 23-28. Tim Murphy 29.——EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Noble's Dramatic co., second week, presented Flies in the Web, Michael Strogoff, Escaped from Sing Sing; fair attendance; continue indefinitely.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): The Irish Pawnbrokers March 16; fair house; performance pleasing. The Denver Express 17; full houses; satisfactory performance. The Missouri Girl 18; fair audience; pleasing performance. Olympia Opera co. 19-21 to fair houses, presenting Wang, Olivette, The Mikado, and El Capitan.

WACO.—THE AUDITORIUM (Lewis Plunkett, mgr.): Eleanor Robson in Andrey March 16 captivated large audience. The Irish Pawnbrokers 17 pleased large house. Capt. Richmond Pearson Hobson 18 to large audience. Lost River 20. Are You a Mason 23.——THE GRAND: Anna Eva Fay 20, 21 (return) pleased crowded houses.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Lost River March 17; poor house; good performance. Gagnon-Pollard Stock co. 18-23 (except 17) to varying business. Eleanor Robson in Audrey 23. Are You a Mason 24. The Irish Pawnbrokers 25. Tim Murphy 26.

HILLSBORO.—LEVY OPERA HOUSE (Murphy and Deasy, mgrs.): Krauss-Taylor co. March 16-21 in Lights and Shadows of a Great City, A True Kentuckian, Jonathan Judd, Jr., A Gay Deceiver, Uncle Josh, and Monte Cristo; good performances and house. The Hawthorne Musical Club 23. Lost River 28.

HOUSTON.—SWEENEY AND COGGINS OPERA HOUSE (R. E. Lewis, mgr.): Lost River March 19; capable co.; good house. Eleanor Robson 20, 21; fine co.; large houses. Gagnon-Pollock Stock co. 23, 24. The Irish Pawnbrokers 28.

DALLAS.—THEATRE (George Auy, mgr.): The Denver Express March 16; small audience; exceedingly poor. Morey Stock co. 17-21 to very good houses. Hoyt's Comedy co. 23, 26 and 31. Lost River 27, 28. Are You a Mason 30.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Eleanor Robson presented Audrey March 18 to S. R. O.; performance pleasing. Lost River 20; fair business. The Irish Pawnbrokers 21; fair attendance.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): The Missouri Girl March 17; good business. The Denver Express 20 pleased full house.

MARLIN.—GRAND OPERA HOUSE (J. G. Gleaf, mgr.): Destroyed by fire shortly after 12 o'clock the night of March 21; origin of fire unknown; no performance that night.

HENDERSON.—OPERA HOUSE (J. Walter Harris, mgr.): Dark.——ITEM: Syd. De La Mar resigned his position as manager of Opera House and is succeeded by J. W. Harris, former manager.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Audrey March 10 pleased large audience. The Irish Pawnbrokers 13; good house; poor co. Ship Tracked 14; fair business. The Knowles 16-18.

DENTON.—WRIGHT'S OPERA HOUSE (V. R. Flow, mgr.): Schubert Symphony Club March 20; excellent co.; large attendance. Mitz' Circus 23.

TERRELL.—BRIN OPERA HOUSE (L. L. Day, mgr.): The Denver Express March 18; full house; co. weak.

BELTON.—GRAND OPERA HOUSE (A. J. Rubros, mgr.): The Irish Pawnbrokers March 19 to one of the largest and best pleased houses of season.

DENISON.—OPERA HOUSE (M. L. Epstein, mgr.): The Denver Express March 24. Hoyt's Comedy co. 27.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Denver Express March 19; small business; bad weather.

SHERMAN.—OPERA HOUSE (L. Sarason, mgr.): Dark.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Ellie Elsler March 19 pleased large audience. At Sandy Bottom 20. Rose Coghlan 21. Barlow's Minstrels 27. East Lynne 31. The Resurrection 3.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, mgr.): At Sandy Bottom March 16; good house; play well received. Ellie Elsler in When Knighthood was in Flower 20; crowded house well satisfied.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): The Village Grocer Man March 20, 21 to two good houses; well received. Biograph 23-28. The Crisis (Isabel Irving) 28. Mamie Fleming co. 30-4.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Guy Brothers' Minstrels March 24. Isabel Irving in The Crisis 1.——LIBRARY HALL (Charles Kimball, mgr.): Dark.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Graham's Colored Specialty co. March 24; good house. Isabel Irving in The Crisis 28.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, mgr.): Rand Minstrels March 20 (local); S. R. O. The Crisis 21.

BELLOWS FALLS.—OPERA HOUSE: Dark March 19-28.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, mgr.): Dark. Hadfield Stock co. 6-12.

WOODSTOCK.—MUSIC HALL: The Real Widow Brown March 26. Shore Acres 7.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles W. Rex, bus. mgr.): Richard Carvel March 24; good production to fair house. Academy Musical Comedy co. 30-4; presenting The Lady Slavey.——BIJOU THEATRE (Charles L. McKee, bus. mgr.): George Fawcett co. (No. 1), presenting Siberia, 23-28 to capacity. On the Suwanee River 30-4.——ITEM: Charles W. Rex, the general manager of the Academy of Music, Richmond, Va., has been given the booking of the National Soldiers' Home Theatre, at Hampton, Va., for the coming season.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): The Gay Lord Quex March 16; co. strong; good business. The Resurrection 23; fair business. Isabel Irving 25 in The Crisis to S. R. O.; one of the finest productions of the season. Leon Herrmann 26 delighted crowded house. The Real Widow Brown 28. Shore Acres 2. Lambert Bioscope co. 4. Busy Izzy 6. Bennett and Moulton co. 13-18. Denman Thompson 23. Sarah Cowell Le Moyne 24. Joseph Jefferson, Jr., 25. David Harum 27. Yale's Evil's Eye 28.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Academy Musical Comedy co. (Stock) March 23-28 (except 26), presenting The Lady Slavey. This co. has won favor with the theatregoing public of Norfolk; performances and business excellent. Andrew Robson in Richard Carvel 28.——THE GRANBY (Otto Wells, mgr.): On the Suwanee River 23-28; entire satisfaction to S. R. O. Fawcett Stock co. 30-4 in Mistress Nell, with Percy Haswell in the leading

WASHINGTON.

WALLA WALLA.—NEW OPERA HOUSE (Charles F. Van De Water, mgr.): Lovers' Lane March 16; fair business; performance good. The Darkest Hour 20; poor business; performance fair. The Gay Gamo Keeper 23. Morrison's Faust 30.——ITEM: Joseph McCabe, who, with Calvin Heilig, of Portland, has leased the Walla Walla Opera House, said the other day that the work of remodeling the building would be begun May 1, and that the playhouse would be reopened under the new management about Sept 1.
WILLIAM S. FAAR.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): The Cowboy and the Lady March 20, 21; well presented to fair business.——AUDITORIUM (Harry C. Hayward, mgr.): The Peddler's Claim 16-18; good co.; large attendance. John Griffith in Macbeth 19-21; fair performances; light business.

TACOMA.—THEATRE (Cal Heilig, mgr.): Katie Claxton March 14, 15 in The Two Orphans; well presented to light houses. Nance O'Neil 16, 17 in Elizabeth and Leah; small but enthusiastic houses.——LYCEUM (Dean R. Worley, mgr.): The Gay Gamo Keeper 15-17; fair attendance; good Irish comedy.

WHATCOM.—BECK'S THEATRE (A. R. Jewett, mgr.): Nance O'Neil in The Jewess and Elizabeth March 16, 17; fine performances; good business. Jessie Shirley co. 19-21 in Doris. Under Two Flags, and Held by the Enemy; good business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (H. B. Frankheim, mgr.): Andrew Mack March 21 in The Bold Soldier Boy pleased large audience. William H. Crane March 24 in David Harum; good business. Paul Gilmore 28. Kathryn Kidder 31. Reginald Mack 1. The Heart of Maryland 4.——GRAND OPERA HOUSE (Charles A. Pelzer, mgr.): The Bluebells 19-21 in Through the Centre of the Earth; S. R. O. Rose and Fenton co. 22-28 opened to S. R. O. and kept it up. Leaving the Loop 29-1. R. J. Carpenter's For Her Sake 2-4.

HUNTINGTON.—THEATRE (Joseph R. Gallick, mgr.): Gus Sun's Minstrels March 20; poor co. to small house. Hanlon's Superbcus Spectacle 21 canceled. Thelma 23; fair co. to crowded house. Agnes Arden 25 canceled. Florodora 27. Kathryn Kidder 28. The Heart of Maryland 1. Mason and Mann 2. Jefferson De Angelis 4. The Convict's Daughter 7. The Kilties' Band 10. Keystone co. 20.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Mabel Peacock in East Lynne March 19 pleased good audience. Van Dyke and Eaton March 20 pleased fair audience. Uncle Josh Spruceby co. 23-28 opened to A Man's Heart to packed house; balance of week good. Other plays: The Crucifix. Held by the Enemy. The Three Musketeers. Camille and Across the Desert. Man to Man 4. Queen of the Highway 6.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Gus Sun's Minstrels March 19; good business. Innocent Beauties 23. Kathryn Kidder 27. Florodora 28. Richards and Pringle's Minstrels 31. Rudolph and Adolph 1. Jefferson de Angelis 2. The Octoroon 4. The Convict's Daughter 6. Under Southern Skies 8. Joe Clark's Metropolitan Players 9-11.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (S. A. Parland, mgr.): Post's Ferry March 19; good performance and attendance. A Turkish Bath 19 (return); large and pleased audience. Texas 19 (return); large and pleased audience. Haverly's Minstrels 23. Weary Willie Walker 30. Adelaide Thurston 1. The Queen's Highway 6. The Tide of Life 8.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Boyle, mgr.): Flanagan's 400 March 21; fair business. Through the Centre of the Earth 24.——ITEM: The Robin Children opened their Spring tour at Wheeling 16 in their sketch, The Arrival of My German Cousin.

WESTON.—CAMDEN OPERA HOUSE (George V. Pinster, mgr.): Flanagan's Four Hundred 18; poor co. and house.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Joseph Murphy in The Kerry Gow March 9 delighted fair house. Anna Held in The Little Duchess 12 captivated the largest audience of the season. Mrs. Brown in Dixie 17. Gorman-Shay Opera co. 18. Van Dyke-Eaton co. 19-21. Gorman-Shay Opera co. 23. The Man from Sweden 24. Two Men and a Town 25. The Man from Sweden 26. St. Stetson's U. T. C. 28. The Heart of Chicago 4. St. Stetson's U. T. C. 5. The Heart of Chicago 6. The Chaperons 8. The Strollers 12. A Trip to Chinatown 14. Arizona 16. York State Folks 20. The Telltown 24. Arizona 26. York State Folks 27. Queen of the Highway 28.——MUSIC HALL (Kenneth and Alfred, mgrs.): Van Dyke-Eaton co. 9-13 to good business. Frank Gorman co. 23-28. Modern Mastodon Minstrels 30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Reaney, mgr.): F. E. Long and co. March 16-21 in A Wise Fool. A Man of the People, Chinatown, A Midnight Bell, A Man of the Hour, Credit Lorraine; night Marriage, A Little Mother and Credit Lorraine; night Marriage, My Friend from India 22 greatly pleased good business. The Man from Sweden 23. Attempted good house. The Man from Sweden 25. At Cripple Creek 1. A Poor Widow 3. The Heart of Chicago 4. The Cowboy and the Lady 7. A Trip to Chinatown 13.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Fellez, mgr.): The Two Orphans March 17 by Faust Family; school of Milwaukee; good attendance; very creditable performance. The Heart of Chicago 19; fair entertainment; fair performance. A Gambler's Daughter 20; fine production; good audience. Are You a Mason 24. Keelan 28. Stetson's U. T. C. 29. Two Men and a Town 31. A Country Kid 31.

APPLETON.—THEATRE (Jack Hoeffler, mgr.): Are You a Mason March 16; full house pleased. The Heart of Chicago 22 to packed house. Gideon's Minstrels 23. Gorden-Shay Opera co. 26. The Christian 1. Stetson's U. T. C. 4. A Thoroughbred Tramp 10. Hoeffler Stock co. 12. The Man from Sweden 13. The Cowboy and the Lady 17. Uncle Josh Spruceby 19. Arizona 20. Resurrection 22. Pete Baker 23.

RAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Rip Van Winkle March 20; fair performance; poor house. The Strollers 23. Anna Held 25. At Cripple Creek 4. The Chaperons 6. The Heart of Chicago 9. Flo Irwin 10. R. J. Carpenter's For Her Sake 13. Stetson's U. T. C. 21. York State Folks 24.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): David Harum March 3; fine business; best of satisfaction. Roanoke 6 failed to appear. The Man in the Iron Mask 11; good business. A Ruined Life 19; full house pleased. Are You a Mason 21; good co. Gordon-Shay Opera co. 23. A Busy Day 26.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Heart of Chicago March 17 to good business. Marguerite Sylva 21 delighted packed house in The Strollers. Beloit College Glee Club 31. Resurrection 3. Flo Irwin 7. Uncle Josh Spruceby 13. Alton Packard 17. Pete Baker 20.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): The Heart of Chicago March 21; full house; good attraction. Dode Fisk's Band, Concert and Dance 26. Imperial Minstrels 28. Stetson's U. T. C. 31. A Thoroughbred Tramp 11.

JANESVILLE. — MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Louis James and Frederick Warde in The Tempest March 19 to fair house. The Christian 23. At Cripple Creek 29. Gaskell Stock co. 6-11.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Dode Fisk Concert co. March 16; good satisfaction and business. Gideon's Minstrels 19; good business; excellent co. Noble's Theatre co. 27-29.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, mgr.): Are You a Mason March 18 to good business; excellent satisfaction. A Ruined Life 20 pleased large audience. At Cripple Creek 31. Stetson's U. T. C. 12.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Frederick Warde and Louis James in The Tempest March 21; large audience pleased. Al. H. Wilson 31. The Christian 6.

OCONTO.—TURNER OPERA HOUSE (Albert Hibbs, mgr.): The Man in the Iron Mask March 12; co. very good; small house. A Busy Day 17; co. poor; small house. The Heart of Chicago 24.

GRAND RAPIDS.—GRAND OPERA HOUSE: Rip Van Winkle March 18; poor. A Ruined Life 24; good; fair audience. Franklin Stock co. 30-1. Stetson's U. T. C. 8.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): Schiller Quartette March 23 pleased large house. Lawrence University Glee Club 1. Stetson's U. T. C. (Western) 7.

SHEBOYGAN.—CONCORDIA HALL (E. J. Kempf, mgr.): Pond's Stock co. March 15-18; a very successful engagement. Ripon College Mandolin Club 23. Casey's Troubles 29.

BARABOO.—GRAND OPERA HOUSE (F. R. Shults, mgr.): John Abbott's co. in Casey's Troubles March 12; good house pleased. Alden Benedict's Wormwood 7.

LA CROSSE.—THEATRE (J. Struz, mgr.): Louis James and Frederick Warde presented The Tempest March 17 to large and well pleased audience. The Gambler's Daughter 20 to good business.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Rancine, mgr.): R. J. Carpenter's For Her Sake March 21; fair house; excellent performance. A Busy Time 8.

WAUSAU.—GRAND (C. S. Cone, mgr.): Are You a Mason March 19 pleased good house. Gideon's Minstrels 20 pleased good house. Rip Van Winkle 25 pleased fair house.

KENOSHA.—RHODE OPERA HOUSE (Jos. Rhode, mgr.): Ten Nights in a Barroom March 23 to S. R. O.; performance fine. The Christian 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): A Gambler's Daughter March 21; large house well pleased. Franklin Stock co. 28-28.

WYOMING.

LARAMIE.—NEW GRAND (William Hayward, mgr.): Barlow's Minstrels March 18 pleased good business. Flanagan's Ball 28. Resurrection 31.——OPERA HOUSE (H. E. Root, mgr.): The Debtor of Mr. Dooley 26.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Barlow Brothers' Minstrels March 17; excellent performance; large business. Flanagan's Ball 23. The Resurrection 25.

RAWLINS.—OPERA HOUSE (Louis Schalk, mgr.): Barlow and Wilson's Minstrels March 18 pleased largest audience of season. The Debtor of Mr. Dooley 26.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): J. H. Stoddart in The Bonnie Brier Bush March 16, 17; good business. Lord Roselyn in The Young Miss Pettifer 20 canceled. Frank Daniels in Miss Simplicity 21 played a crowded house. The Show Girl 24; good performance and business. The Belle of New York 25. A Millionaire Tramp 26. R. W. Martin co. 30-4. Arizona 7. Hip-Hip Allez 8. Lewis Morrison 12. David Harum 14.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Cullanan, Chase and Weston's Stock co. 23-28; good business; satisfaction. Plays: Lights of Gotham, In the Rockies, Little Nell, and The Stranger. Midnight in Chinatown 30.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): The Bonnie Brier Bush March 16 to S. R. O.; co. capital. Annual St. Patrick's Day concert (auspices Ancient Order of Hibernians) 17 to packed house. Lord Roselyn in The Young Miss Pettifer 19 to good house. The Show Girl 23. The Belle of New York 27. A Millionaire Tramp 1.——NEW DUNCOMBE OPERA HOUSE (George Stacey, mgr.): Tom Marks 16-21 to crowded houses. Plays: The Night Before New Year's, Slaves of Russia, A Soldier of France, Under Two Flags, and The Irish Emigrant.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. E. Leadon, mgr.): Lord Roselyn in The Young Miss Pettifer March 16, 17 failed to draw good houses. Isabel Irving 19 in The Crisis; delightful performance to large audience. The Evil Eye 21; two good performances to large business. A Millionaire Tramp 24; fair performance to good business. The Show Girl 25 (return); good performance to packed house. The Belle of New York 26. Why Women Sin 2, 3. Hunting for Hawkins 4.

VANCOUVER, B. C.—OPERA HOUSE (E. B. Ricketts, mgr.): Nance O'Neil March 12, 14 in Magda and Elizabeth, Queen of England gave magnificent performances to enthusiastic audiences. Jessie McLachlan 23. Field's Minstrels 27.——THEATRE ROYAL (W. H. Locas, mgr.): St. Patrick's Concert 17 pleased. Wilson Comedy co. 19-21.——ELECTRIC THEATRE: Thompson's Chinese Musical Act and J. V. Mitchell in illustrated songs 16-21.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Wine, Woman and Song Burlesque March 13; good business. Cullane, Chase and Weston co. 19-21 failed to draw large business; presenting In the Rockies and The Stranger. Wilson-Frye 23 pleased fair business. Next Door 2. Melville Robinson 6. A Devil's Auction 10. The James Boys in Missouri 16. Eight Bells 27.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Young Miss Pettifer March 21 canceled. The Evil Eye 24; performance good; large house. The Show Girl 26. Watkins Mills Concert co. 30. James Boys in Missouri 31. R. W. Martin' co. 6-8. 10, 11. Florodora 9. David Harum 13. Lewis Morrison 16. Rip Van Winkle 20.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Isabel Irving in The Crisis March 20, 21; excellent performance; largest audiences of season. Leon Herrmann 23; good house. Lord Roselyn 24 cancelled. The Evil Eye 25, 26. The Show Girl 27, 28.——GRAND OPERA HOUSE (E. J. Bidwell, local rep.): The James Boys in Missouri 26-28.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, mgr.): Royal Comic Opera co. March 16-21 in Faust and Olivette; good business. Boccaccio and the Three Black Cloaks 23-28.——PARA HALL (John E. Walsh, mgr.): Watkin Mills 19; good house. The Triumph of the Cross 20-28.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): St. Mary's Dramatic class in Shannon's Shave March 16, 17. Albani's farewell 19; large audience. Players' Stock opened 23 in Lost Paradise; good co. and audience.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. E. Wilson, mgr.): A Millionaire Tramp March 24 pleased small topheavy house. The Belle of New York 25 pleased capacity. Hunting for Hawkins 28.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, mgr.): The Evil Eye March 20; crowded house; excellent performance. Tom Mack's co. 23-28 to S. R. O.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): A Millionaire Tramp March 21; large audience; fair performance. Hunting for Hawkins 30. James Boys in Missouri 3.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): J. H. Stoddart in The Bonnie Brier Bush March 21; splendid performances to packed houses. A Millionaire Tramp 26. Arizona 3.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burbe, mgr.): A Millionaire Tramp March 19 pleased large house. The James Boys in Missouri 2.

SHERBROOKE, P. Q.—CLEMENT THEATRE (J. E. Toiman, prop.): Kleist-Urban co. March 23-28; good business; appreciative audiences.

LETTER LIST.

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Alonso, Gloria.

Blaksiee, Marie, Sylvia Barrett, R. W. Darwin, Anna Barton, Victory Bateman, Mathilde Bronson, Hope Booth, Mrs. Jake Bernard, Anna Barthold, Katherine Bell, Madeline Brooks, Anna Boyd, Frankie Bell, May Boyce, Jean Byron, Marie Bates, Sylvia Bidwell.

Curtis, Edith, Jessie Couthorn, May Capwell, Emma Chase, Mrs. Robt. Campbell, Miss Cleveland, Katherine Clinton, Emma Campbell, Prudence V. Claire, Della Connor, Mrs. Jno. Crockett, Mabelle Cameron, Marguerite Crosse, Mabel Crane.

Davenport, Alice, Mabel Dixey, Helen Dauvray, Jessie E. Davis, Jessie Delmore, Hazel Davenport, Alice De Leon, Eata Dean, Mabel Dillingham.

Fleming, Mrs. C. E., Helen Ford, Anna Eva Fay.

Grafton, Maud, Mrs. D. Goldthwaite, Amelia Gardner.

Hurley, Pauline, Sadie Handy, Kate Holland, Anna Hook, Emily Hess, Gussie Hart, Bessie L. Howard.

Irwin, Beatrice.

Jackson, Marguerite.

Kline, Dolly, Virginia Kline, Mrs. Ed. M. Kimball, Madame Clara L. Kellogg, Audrey Kingsbury, Hazel Keefe.

Lee, Frances, Elizabeth Lee, Lena Lorraine, Mrs. A. H. Lovett, Louise Lloyd, May Lambert, D. Hope Leonard, Leona Leslie, Estelle Gussie Larsen, Katherine Lewis, Marion Longfellow, L. Long, Louie Lewis, Carolyn, G. Leigh, Mrs. Alex. Leonard, Lorraine Lander.

Miller, Glia, Maxine Marrow, Goldy Mohr, Mabell Montgomery, Gertie Milton, Mabelle Moore, Lucy Milner, Jen Melville, Annie Meyers, Emilie Melville, Catharine Mahoney, Mrs. H. C. McIntyre, Elaine MacGregor, Christie MacLean, Sarah McVicker.

Nellson, Edythe, Della Niven, May Nangery, Mrs. Augustus Neuville, Agnes Newell, Mrs. Horace V. Noble.

Oland, Joan, Lessie O'Brien, Leyola O'Connor.

Pringle, Jessie, Anna Pomeroy, Kate W. Pope, Jean H. Patiquin, Zelda Pauldi, Lillian Paige, Blanch Pilote, Freda Peters.

Randolph, Louise, Mrs. C. L. Robinson, Cerana Riccardo, Ones Ray, Louise Raymore, Helen Robertson, Gertrude Rose Rockwell, Elsa Ryan, Florence Bruner, Leah Russell, Miss H. R. Robison.

Stevens, Kitty, Claudine Sharpe, Addine Sharp, Helen J. Sharpe, Harriet Sanger, Florence Stone, Mabell Spencer, Pearl C. Seward, Mrs. A. Sorenson, Sallie Stemble, Mrs. Fred'k Sullivan, Olive Marie Stuart.

Telford, Eleanore, Agnes Templeton, Hazel Teasey.

Van Dyke, Bertie, Lota Vance.

Wheeler, Rose L., Mrs. Rose Whytall, Nella Webb, Virginia Warren, Eleanor Wilton, Jane Wheatley, Edith Walsh, Bayone Whipple, Laura Wall, Margaret Walker, E. Waren, Margie Wilbur, Rose Williams.

Young, Mary L., Mary B. Young, Florence L. Young.

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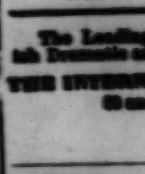

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MEN.

Arundel, Fred, Fritz Adams, Jno. A. Armstrong.

Ball, Harry W., Wesley Brownlee, H. S. Bailey, Ray Hollocsen, J. K. Burt, Earl Browne, Rew. Baring, Conrad Beddien, E. S. Baldwin, Jos. H. Banner, Henry Belmar, C. D. Bainbridge, Wm. Burt, Walter C. Bellows, Chas. Bradford, Carroll Barrymore, W. H. Bishop, Will Burnett, F. Baron, R. H. Brunstatter, Leo Blum, Master Geo. Belmont, Chas. H. Boyle, Owen Bartlett, David Bagnell, Bertrand and Willard.

Cutter, Wallace R., Herbert Carr, Ed Caruthers, Walter Cooke, Chas. Cowles, Jas. Carew, Harry D. Clifton, Geo. Christie, Wm. J. Conlon, Fred S. Campbell, V. P. Clasnett, W. H. Crawford, Jr., Frank H. Crane, J. Campaline, Matthew Corrie, Francis Campbello, Richmond Cottian, Walter Collinge, Geo. Clark, Thos. J. Calligan, Harry G. Crowe, Jas. H. Cody, M. B. Curtis, Wm. F. Clifton, T. A. Conway.

Davis, Jef, Wm. H. Dills, Jas. H. Dunworth, Ulysses Davis, Ed Dreyr, F. R. Duncaster, Robt. De Vens, Geo. W. De Haven, Arthur Deming, Harry Dull, W. R. Donnison, F. A. Du Kee, Bert Davis, Jas. De Nayer, Jas. A. Donnelly, A. G. Delamater, Arthur De Vay, Dawson and Keogh.

Ehel, Walter, Danl. H. Evans, Louis Elwin, Gerard Emerson, J. English, Edw. Emery.

Ferguson, C. A., Fred Fairbanks, S. M. Farrett, Jean Foster, Leon Freidman, S. H. Friedlander, Henry Fredericks.

Grandin, Elmer, W. M. Gray, A. Gerber, Matt Grau, Richard Goodall, Malcolm Gunn, Wm. Groves, Wayne Gray.

Honan, Jno. J., Dell Henderson, Frank K. Hopkins, Stephen T. Hoyt, Harry Hoffman, Jos. P. Hall, A. B. Harrison, Walter Halbach, Maurice Haynes, Felix Haney, Frank Hatch, Hutchings and Edwards.

Jackson, Chas. J., F. Harrad Jarvis, J. Duk Jarome.

Kenney, Joe, C. H. Kittridge, Carl S. King, Edw. A. Kinney, O. C. Kyle, E. A. Kelley, Jules Kusell, W. G. Kentor.

Long, Nick, D. H. Leonard, Albert Lando, S. M. Lenard, Harris Lisne, Geo. Lyding, Leighton Leigh, H. C. Lavaughn, Jno Lemoney, Edw. Lester, J. M. Loring, Jno. W. Leslie, Edmond D. Lyons, E. W. Lewis, H. L. Lawrence, Joseph Lawrence.

Melnotte, Armand, Lian Margrave, Frank Murphy, Harold Montanet, Frank Murry, Harry Morton, Jas. F. Mason, Geo. D. Melville, Richard B. Milloy, Victor Moore, Lawrence Maxwell, Francis L. Mathiew, W. Hallen Mosbyn, Steve Maley, Wm. F. Mann, Wm. D. Mannion, Bert A. Miner, Stuart Mayne, S. H. Millard, Frank T. Merritt, G. A. Milford, Jas. L. McCabe, Donald MacDonald, Frank MacDonald, Frank McNarry, G. M. McFord, D. S. McFadden, Saml. McCutcheon.

Nay, E. L., Harry Nelson, Henry P. Nelson.

O'Connor, Harry, J. Arthur O'Brien.

Post, Wm. B. M. Perkins, Will A. Page, Logan Paul, C. M. Pyke, Al. Phillips, J. C. Phillips, Robt. H. Peterch, S. R. Porter, Barton Pittman.

Riley, Richard J., Reginald Roberts, Chas. P. Rice, Allan Wm. Ramsey, Jno. W. Rankin, W. H. Ryno, H. B. Robinson, Robt. J. Riddell, Jack Regan, H. S. Rickards, Jack Rose, Geo. C. Robinson, Budd Rose, Jno. N. Ransome.

Seymour, Arthur, Wm. M. Smith, J. R. Stockdale, Clinton Smith, Percy Sage, Wm. H. Sadler, Geo. Stevens, R. L. Sackett, Lew Stoffens, Rose Snow, L. Stivers, G. A. Smith, Chas. P. Salisbury, J. Schleffstein, Chas. Stevens, Frank W. Stammers, Jno. Sparks, Chas. Summers, Frank Sanford, Jno. B. Studley, J. V. Stein, H. C. Sefever.

Treaner, Frank A., Hallett Thompson, Jno. H. Tack, Walter Thomas, Geo. S. Trumble, Gus Thompson, Chas. A. Taylor, Louis Talbot, Edgar Temple, J. N. Thorald, Jno. L. Taylor, Col. W. A. Thompson.

West, Clarence, Gus C. Weinberg, J. Lester Wallack, Banks Winters, Jake Wells, Jno. A. Waldron, Wm. Warmington, Maynard Waite, Will L. White, Lem Welcher, Russ Whytall, Lester Walton, Wm. H. Woodside, Edw. Wallace, Walter Walker, Arthur G. Wallis, N. C. Worden, Milvin G. Winstock, Chas. P. White.

Young, Jno. R.

REGISTERED MATTER.

Miss M. B. Moulton, Flora Moore, Miss A. Hanway, Marion Conyers, C. B. Morrison, Edward R. Gibbon, Richmond Hutchens, Will Cushing, Wesley Browning, R. G. Stone.

Albert Ambrun, Prince Rabbinoff in Resurrection.

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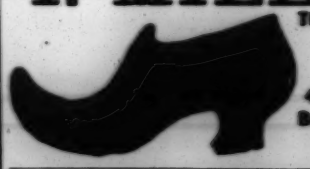

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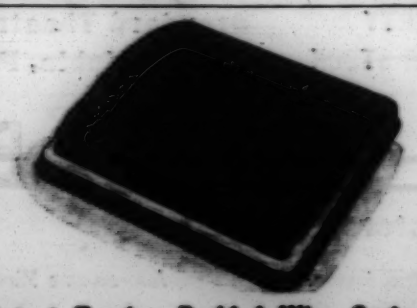

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